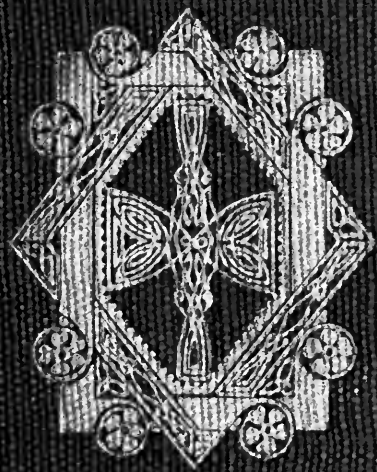


SIR WILLIAM BEECHEY, R.A.



W. ROBERTS



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SIR WILLIAM
BEECHEY, R.A.





SIR WILLIAM BEECHEY, R.A.

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SIR WILLIAM BEECHEY, R.A.

BY

W. ROBERTS

JOINT-AUTHOR OF "ROMNEY," AND AUTHOR OF "THE
BOOK-HUNTER IN LONDON," "MEMORIALS
OF CHRISTIE'S," ETC.



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PREFACE

SIR WILLIAM BEECHEY is one of the many distinguished artists of the Early English school whose merits have not been sufficiently recognised, and the object of this book is to show that this neglect is unjustified. It is not claimed that Beechey ranks side by side with Sir Joshua Reynolds, Gainsborough and Romney; but just as all officers in an army cannot be Generals—at the same time, at all events—so it may be urged that men of the second rank are indispensable. Beechey, with such men as Opie, Northcote, and many others greatly helped to consolidate and to continue the position and work begun by the few men whose fame has to some degree overshadowed the merits and achievements of the lesser artists.

This monograph is biographical and iconographical rather than critical. Each generation has its formulas and schools of art criticism, but the opinion of to-day often becomes the archaic curiosity of to-morrow. I have therefore taken upon myself the less ambitious but, I think, the more permanently useful office of chronicler. My own preference would have been a *Catalogue Raisonné* of Beechey's work, and it is in this form that my material was first arranged; but it would

not have fallen in with the general scheme of the series in which this volume appears. So my *Catalogue Raisonné* may be conveniently postponed, and an exhaustive Index serve here in its stead.

The material in connection with Beechey and his pictures is much more voluminous than I had anticipated. For over sixty years his brush was never idle, and he had as sitters more than an average share of the distinguished and wealthy people of the last quarter of the eighteenth century and of the first thirty-nine years of the nineteenth century; and so it would not be difficult to compile a book in connection with his work and his clients at least twice the size of this. As a first attempt, however, perhaps my book will be found sufficiently exhaustive and useful.

Since the work was commenced, and after much of it was in type, many fresh facts have come under my notice. I had overlooked the acceptable bequest by William Thomas Sandby to the National Portrait Gallery in July 1904, namely, Beechey's portraits of his old friend Paul Sandby, painted in 1789, and Thomas Sandby painted in 1792. These are the two portraits which were exhibited at the Royal Academy of the respective years. The portrait of Mrs. Riley, mentioned on page 146, is more fully described on page 192, and was lent to the recent exhibition of Old Masters at Burlington House (No. 118), by Sir Isidore Spielmann. The Oddie group with the title of "Children at Play" was reproduced in colours from the engraving by T. Park in *The Connoisseur*, vol. ii. page 7; and a similar

reproduction of Wilkin's engraving with the legend "Here Poor Boy without a Hat, take this Ha'penny" (page 140) was published in the same magazine of November 1906. The late Baroness Burdett-Coutts exhibited at the Grafton Gallery, 1894 (No. 172A), one of Beechey's many portraits of his wife. The publication of the Registers of St. George's, Hanover Square, has revealed the exact date, unknown to me until after the earlier sheets were printed off, of Beechey's second marriage.

I have received assistance from so many friends and correspondents that specific enumeration is difficult. My special thanks are due to several members of the artist's descendants, particularly to Mr. Ernest Beechey and his uncle, the late Canon St. Vincent Beechey, for the loan of letters; to Mr. Sydney Chancellor and to the President and Council of the Royal Academy for permission to copy their extremely interesting and valuable Beechey Account Books; to Mrs. Champion Jones, to Mrs. Commeline, to Mrs. F. A. Hopkins, to Mr. Herbert Jackson, for kindnesses of various kinds, all of which are acknowledged, however feebly, in the respective places. The Earl of Altamont has been good enough to take a keen interest in the book, and has settled several points about which I was in doubt—notably in connection with the group exhibited at the Royal Academy in 1809 (page 112), No. 62. Some of the papers of the period described this picture as representing Mrs. and Miss Wetherell, and others as of Mrs. and Miss Cockerell. Lord Altamont tells me that it

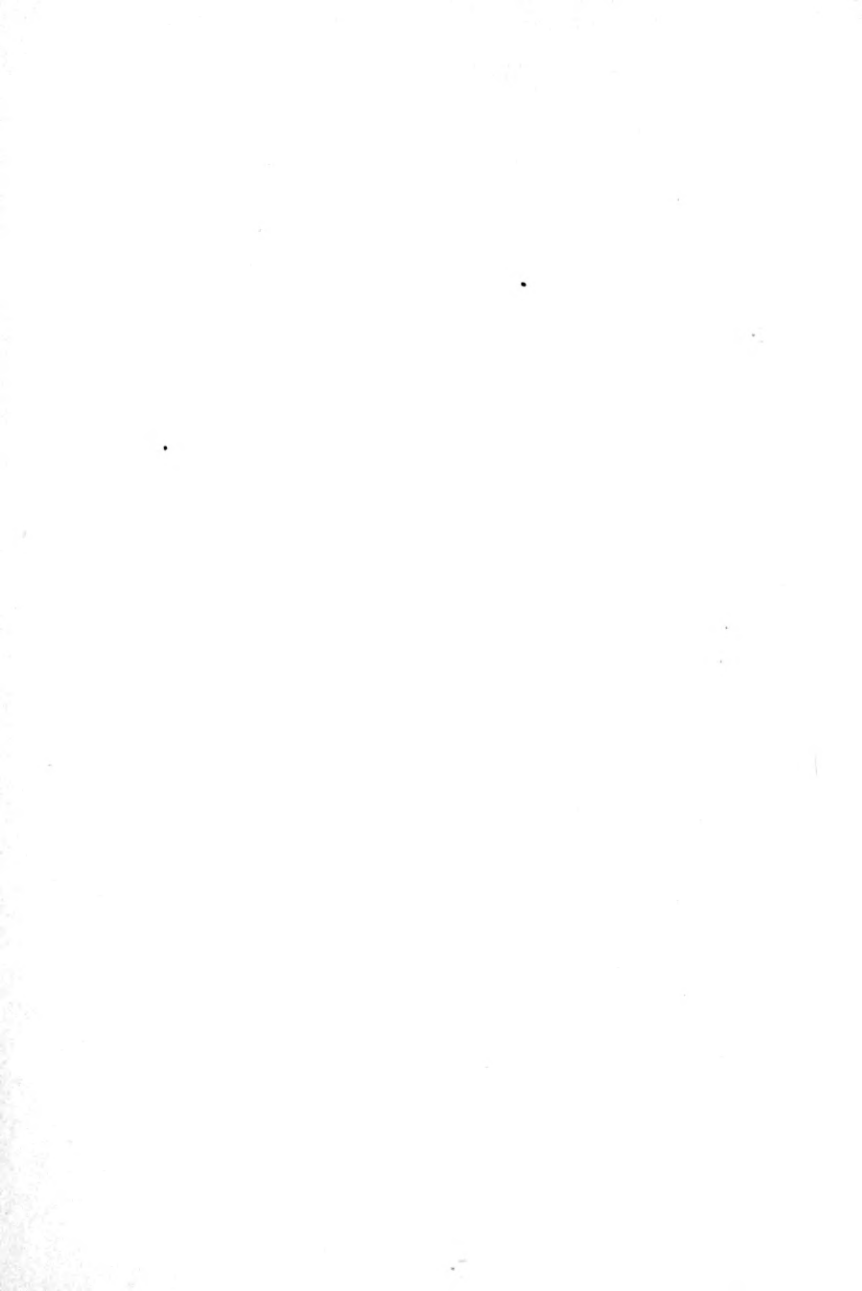
represents Mrs. S. P. Cockerell, and Miss Cockerell, afterwards Mrs. Hungerford Pollen. This picture, with the portrait of Samuel Pepys Cockerell (page 200), now belongs to Miss Cockerell of Mandeville Place, W. I am likewise indebted to Lord Altamont for clearing up the mystery in connection with the two copies of the Lady Sligo portrait mentioned on page 114: these are, there can be no doubt, the two half-length portraits in fancy dress now at Earl Howe's residence at Gopsall, Leicestershire. I have still further to acknowledge from the same source the information that Lady Emily Browne, of Montagu Square, possesses a portrait of Lord Stowell by Beechey of which I had no record. Mr. H. B. Spencer, the artist's grandson, possesses a portrait of Beechey by himself painted in 1794, and also H. P. Bone's enamel copy of it.

I am also under considerable obligations to Mrs. Bruce Clarke, to Colonel Noel, to Mr. Humphry Ward, to Messrs. Thomas Agnew and Sons, to Messrs. Colnaghi and Co., to Messrs. Christie, and to many others, particularly to the owners of the various pictures which form the subject of the illustrations in this book. These illustrations will do much to substantiate Beechey's claim to rank as one of the leading figures in the annals of the Early English School of painting. There must still be in existence a large number of important portraits of which I have no record, and for particulars of which I should at any time be grateful.

W. R.

CONTENTS

CHAP.	PAGE
I. 1753-1787	I
II. 1788-1797	30
III. 1798-1806	57
IV. 1807-1817	104
V. 1818-1838	141
VI. THE BEECHEY FAMILY AND THEIR FRIENDS	179
VII. SOME OTHER PORTRAITS	197
VIII. BEECHEY ACCOUNT BOOKS, 1789-91, 1807-1826	220
APPENDIX: PICTURES EXHIBITED BY THE	
BEECHEY FAMILY	261
INDEX	292



ILLUSTRATIONS

TITLE	OWNER	PAGE
Beechey, Sir William .	<i>E. G. Raphael, Esq. . Frontispiece</i>	
Augusta Sophia, Princess	<i>Buckingham Palace . .</i>	4
Augusta Sophia, Princess	<i>Duke of Cambridge's Collection . . .</i>	8
Bathurst, Lady G. (Adoration) . . .	<i>Mrs. Marsland Hopkins .</i>	12
Beechey, Sir William .	<i>National Portrait Gallery .</i>	18
Beechey, Sir William .	<i>Mrs. F. A. Hopkins .</i>	22
Beechey, Lady . . .	<i>E. G. Raphael, Esq. .</i>	26
Bernard, Lady . . .	<i>James Price Collection .</i>	30
Bernard, Lady Thos. (Psyche) . . .	<i>W. Younger, Esq. . .</i>	34
Bourgeois, Sir P. F. .	<i>Dulwich Gallery . .</i>	40
Boyce, Master . . .	<i>Sir C. Tennant . .</i>	46
Boydell, John . . .	<i>National Portrait Gallery .</i>	52
Brother and Sister .	<i>The Louvre . . .</i>	56
Charlotte, Queen . . .	<i>Executors of W. L. Elkins, Esq. . . .</i>	62
Coppell, Mrs. . . .	<i>Henry Pfungst, Esq. .</i>	66
Coutts, Mrs. . . .	<i>From the Engraving .</i>	72

TITLE	OWNER	PAGE
Crotch, William . . .	<i>Royal Academy of Music .</i>	76
Crowe, Miss . . .	<i>E. S. Trafford, Esq. .</i>	80
De La Warr, Lady . .	<i>Messrs. Dowdeswell .</i>	86
Duckworth, Admiral Sir J.	<i>From the Engraving .</i>	92
Elizabeth, Princess . .	<i>Buckingham Palace .</i>	96
Fiddler, the Blind . .	<i>Mrs. F. A. Hopkins .</i>	100
George III.	<i>Executors W. L. Elkins, Esq.</i>	106
George III. Reviewing the Dragoons . . .	<i>Kensington Palace . .</i>	112
Hallam, Henry . . .	<i>Eton College . . .</i>	116
Hebe	122
Herbert, Miss Georgina .	<i>Rev. T. Crawford, B.D. .</i>	126
Hill, Mrs. and Child . .	<i>Miss L. J. Reeve . .</i>	132
Hoare, Hon. Louisa . .	<i>Col. W. F. L. Noel .</i>	138
Idle, Master	<i>Mrs. Oscar Leslie Stephen</i>	142
Kent, the Duke of . . .	<i>National Portrait Gallery .</i>	148
Lady and Child . . .	<i>W. W. Hallam, Esq. .</i>	154
Lake, General Viscount, and Son	<i>Major J. C. Wardlaw .</i>	158
Little Mary	<i>H. J. Pfungst, Esq. .</i>	164
Marshall, Mrs. . . .	<i>Messrs. P. and D. Colnaghi and Co.</i>	170
Mary, Princess . . .	<i>Buckingham Palace .</i>	176
Merry, Mrs.	<i>M. C. Sedelmeyer . .</i>	182
Noel, Hon. Mrs. W. M.	<i>Col. W. F. L. Noel .</i>	188
Nollekens, Joseph . .	<i>National Gallery . .</i>	194

ILLUSTRATIONS

xiii

TITLE	OWNER	PAGE
Pelham-Clinton, Lady C.	<i>Earl of Radnor</i>	200
Riley, Mrs.	<i>Sir Isidore Spielmann</i>	206
St. Vincent, The Earl of	<i>The Lady Harris</i>	212
Shelley, John, and his Sister.	<i>Dr. Charles E. Shelley</i>	218
Sheridan, Mrs., as St. Cecilia, after Sir J. Reynolds	<i>The Misses Cameron</i>	224
Siddons, Mrs.	<i>National Portrait Gallery</i>	230
Sligo, Howe Second Marquess of	<i>Marquess of Sligo</i>	236
Tambourine Girl, The	<i>Messrs. Thomas Agnew and Sons</i>	242
Wilkie, Sir David	<i>National Gallery of Scotland</i>	248
York, the Duchess of		254

CHAPTER I

1753-1787

SIR WILLIAM BEECHEY occupies a singularly interesting place in the annals of English art. The contemporary and to some extent the friendly rival of the great men who founded the early English school of portrait painters, Reynolds, Gainsborough and Romney, he long outlived them all. He was an exhibitor at the Royal Academy in the year of Constable's birth, and was still exhibiting a year after his death. His appearance at the Royal Academy dates four years before that of Hoppner, whom he survived nearly thirty years; he was exhibiting when his greatest rival, Sir Thomas Lawrence, was a child of eight, and was represented on the walls of the Academy for eight years after Lawrence's death. As an exhibitor he had twenty-six years to the good when Sir Francis Grant, the eighth President of the Royal Academy, was born. It will be seen, therefore, that Sir William Beechey's career as an exhibiting artist, covering as it does the extraordinarily long period of sixty-two years, is almost unique.* It began with the birth—or, at all events, with the early

* It may be mentioned that John Linnell, sen. (1792-1882), was exhibiting at the Royal Academy from 1807 to 1881, a period

youth—of English art, and remained an important factor in the progress of that art long after it had triumphed over its early difficulties, and had emerged into the arena of acknowledged success.

In other respects, too, Beechey had witnessed the passing of the old order of things and the establishment of the new ; the gradual metamorphosis of the London of the Stuarts and the Georges into the London of Victoria. The introduction of gas, railways and steamboats into every-day life were all witnessed by him ; the entire political re-arrangement of the Continent, and the gradual expansion of England from little more than a mere island kingdom to a great and mighty world-power, were among the events which synchronised with his working life. It seems strange, therefore, that a man who lived through such an interesting period should have had to wait so long for a separate biography. It cannot be urged in extenuation of this neglect that his individuality was a small one, or that his work falls so far behind that of his rivals and contemporaries that either may be regarded as a negligible quantity. For he was a man of strong character and originality, and enjoyed the patronage of the most distinguished men of his times. A mere glance at the reproductions in this book will sufficiently demonstrate the high quality of his work. The interest and im-

of seventy-four years, which is probably a unique record so far as this country is concerned. Mr. W. P. Frith, R.A., was exhibiting from 1840 to 1902, a length of time identical with that of Beechey, who, however, exhibited up to the year of his death. Mr. Frith is still living, but has ceased to exhibit.

portance of his art may be seen to-day, but only imperfectly, in our national collections, for the finest of his pictures are in private hands and in the galleries of very many of the great residences in the land.

The Beecheys had been settled at or near Burford on the Windrush for many generations. The artist's grandfather, Samuel, married Eleanor Mills, daughter of William Mills, and died in 1764. Their elder son, William, married Hannah, daughter of Francis Read (who was born in Dublin and who died at Burford). The elder William had one brother, Samuel, who married and settled, it is not known when, at Chipping Norton, and two sisters. Both William Beechey* and his wife died when their children were quite young, and the responsibility of bringing them up devolved upon Samuel Beechey, who, according to the family documents, was a solicitor or attorney. These children, four sons and one daughter, included William, afterwards Sir William Beechey, R.A., Samuel, who died unmarried about 1780, Thomas, who died in infancy, Hannah, who was twice married, and the youngest child, named Thomas after his deceased brother.

It was Samuel Beechey's wish that his nephew should become a lawyer, but the boy did not at all take to the proposition, for from his very early years his mind was

* It is interesting to note that the *Gentleman's Magazine* records the death on December 28, 1789, "at an advanced age" of "William Beechey, senr., Esq., of Dublin."

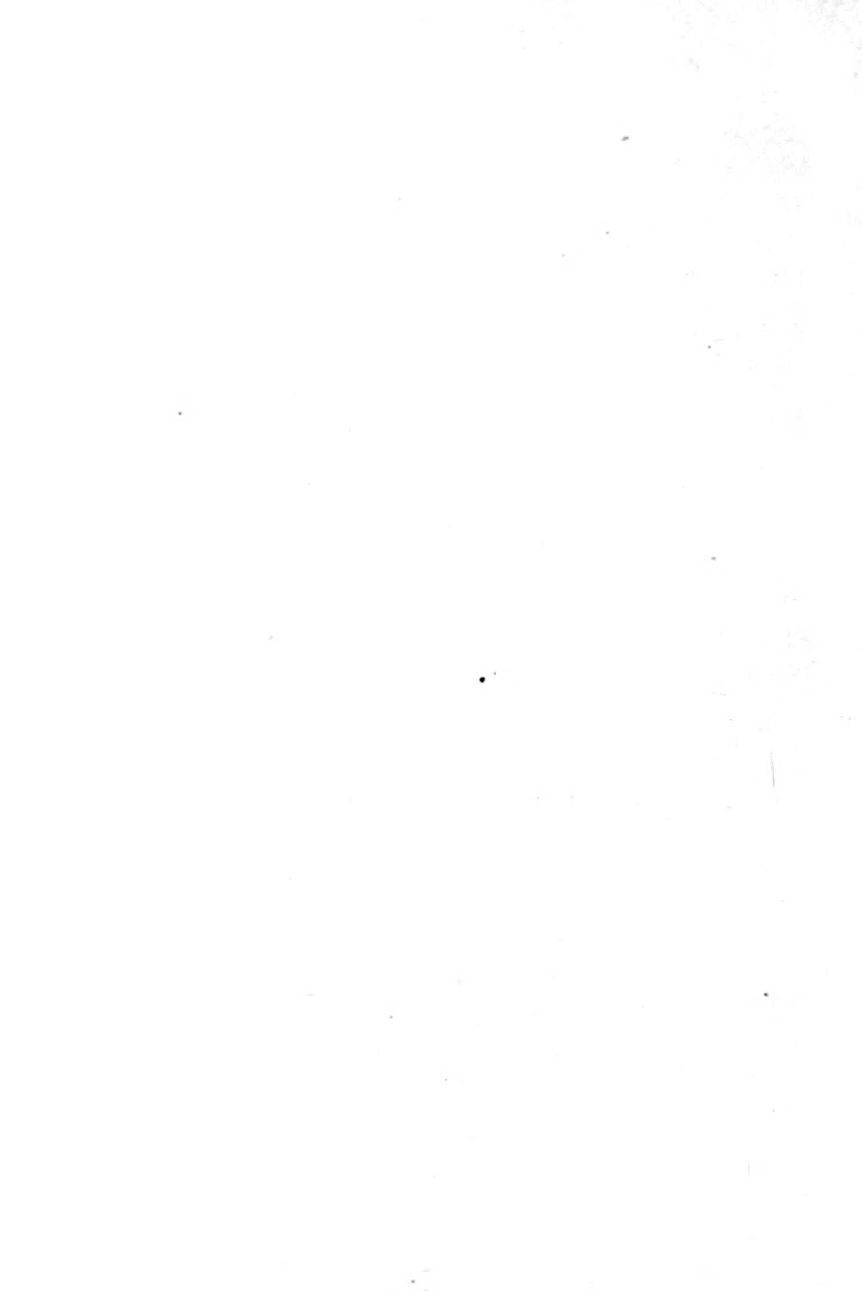
set on drawing, and his lesson-books were embellished with his sketches and caricatures. Young Beechey doubtless attended the old-established Grammar School at Burford, and his artistic instinct would have been excited and cultivated by the famous Lenthall gallery of portraits which remained in the old hall at Burford until the choicer portion of them came up for sale at Christie's in 1808. After various reproofs, Beechey's uncle, in despair, took to shutting the boy up in an attic with nothing but his school-books until he had mastered his lessons. One day the uncle went up as usual to let the boy out, and found the bird flown. He had escaped by climbing down a pear tree, and on looking out of the window the uncle saw the boy flying across the fields. He set off after him, and on seeing that he was pursued the boy swam across the river, escaped, and begged his way to London. Soon after he arrived he passed a carriage-painter's establishment and went in to watch ; the man seemed to be amused, and asked him what he wanted ; he said he wanted to earn some money, and thought he could paint. The good-natured man said he should try, and gave him a board and paints and a device to copy ; he was so pleased with the result that he finally employed him to assist. He got on so well that he painted the arms, etc., of several great people's carriages, one of them, on hearing it was quite a youth who had painted the panel of his carriage, asked to see him, heard his history, and had him taught to paint. While he was still a youth he went with some friends for a holiday into the country,



Collection A. Rischgilt;

H.R.H. PRINCESS AUGUSTA SOPHIA

Buckingham Palace



and they decided upon a walking tour from London to Norwich. On their way they stopped one night at an inn, and the next day after breakfast discovered that they had no money left. Beechey at once offered to get them out of the dilemma, which he did by offering to replace the very shabby sign-board with a brand-new one in discharge of their account. The landlord agreed, and Beechey furnished him with a splendid sign of St. George and the Dragon. In after years Beechey made an attempt to get hold of this early work, but the landlord and the sign had both disappeared.

Such are the stories of Beechey's early youth as handed down in the family.

The hitherto published accounts of Beechey's earlier years differ somewhat from those preserved by his descendants. Three obviously inspired accounts appeared during his lifetime—the first in the *Monthly Mirror* of July 1798, the second in "Public Characters" of 1800-1801, and the third in "The Cabinet of Modern Art," 1836, edited by A. A. Watts. We gather from these articles, that he was born at Burford, Oxfordshire, on December 12, 1753, and that he was intended "for the law," for which purpose he was placed "at the proper age" under an "eminent conveyancer" near Stow-in-the-Wold, Gloucestershire. But Beechey was

"Early foredoom'd his father's [*i.e.*, uncle's] soul to cross,
And paint a picture when he should engross."

He did not remain long at his first place: he was bent on coming to London, and to London he came.

He is said to have been "disillusioned," finding "neither pavements of gold nor houses of silver." He obtained employment with a Mr. Robinson, of Inner Temple Lane, with whom he remained until Robinson's death; he then went to a Mr. Hodgson in Cliffords Inn, and from here he passed to the employment of Mr. Owen,* of Took's Court, Cursitor Street, Chancery Lane, to whom he was articled.

It was during his engagement with Owen that he accidentally became acquainted with several students of the Royal Academy. "The objects in which they were engaged" (says the writer of the notice in "Public Characters"), "attracted and enchanted him; by the splendid assemblage of colours which they mixed upon the palette, and transferred to the canvas, his eye was delighted and, by the field thus opened to him, his disgust of his original profession increased, and he determined to change his pen for the pencil, his ink-stand for the colour-box, and his desk for the easel; eagerly embarked in a new pursuit, and exerted every effort to acquire the rudiments of that art in which he has since so eminently distinguished himself." He prevailed upon Mr. Owen to accept a substitute for the remaining time of his articles, and in 1772 entered the Royal Academy School as a student. Young Banister was there at the time, and the two students soon became intimate friends.

According to several writers, Beechey received lessons

* In the 1782 edition of "Browne's General Law List," we find in the "List of Attornies," the name and address of "Owen, Charles, Took's Court, Cursitor Street."

from Sir Joshua Reynolds himself, but this is doubtful; Dawson Turner, who knew the artist personally, states in his "Sepulchral Reminiscences," 1848 (p. 74) that Beechey studied under Zoffany, and the style of his earlier works strongly supports this theory. The probability is that he may have received hints from and visited the studios of both artists. It is also stated that soon after his entrance to the Academy schools, Beechey married, "before he had secured any certain provision for himself." And this brings us to a point about which there is no room for any doubt—namely, that Beechey was twice married. This fact seems to be unknown to any of his numerous descendants. In more than one biography published during his lifetime there are references to the fact of his having been married more than once. Moreover, in J. Chamber's "General History of the County of Norfolk," 1829 (vol. i. p. 1114), we have the following exceedingly explicit information respecting the artist and his second wife: "After the death of his first wife he married the present Lady Beechey, then residing at the foot of Mousehold Hill, who, having very early discovered considerable talent in crayon drawing, he, with that liberality which is his characteristic, gave her gratuitous instruction, and, having married her, he went to reside in London; by this union he has fifteen children, thirteen of whom are living." Who the first wife was, when they were married, or when she died, are points about which we have found no information. That she was with him in Norwich when he first went there may be inferred from an

erased passage in his Note Book quoted on p. 20. If the identity of his first wife is involved in uncertainty that of his second is at least real. Anne Phyllis Jessup (or Jessop) is described as a woman of great beauty, and the existing portraits of her, both by her husband and by herself, go to prove this. They are said, in the family, to have effected a "runaway match," but perhaps a "hurried marriage" would be a more accurate description. Miss Jessop (this seems to me the more generally accepted form of spelling) was born at Thorpe on August 3, 1764, the daughter of William Jessop, of Bishopsgate, Norwich, and his wife *née* Hart, a "collateral descendant of Shakespeare." The second marriage presumably did not take place until 1787, for in that year "Miss A. P. Jessup," of Norwich, exhibited five drawings at the Royal Academy.

He made rapid progress as an art student, and at an early stage "found employment" in copying Sir Joshua Reynolds and "painting panel ornaments for Lucas the coach-builder." Beechey painted in the lifetime of Sheridan (who died in 1816), a copy of Reynolds's famous picture of Mrs. Sheridan as St. Cecilia, exhibited at the Royal Academy in 1775, as may be seen from an entry in the Account-Book under date, March 20, 1826; the copy was never claimed by Sheridan, and it was sold to a Mr. Burgess for 170gs. This very fine full-size copy was the property of the late Mr. T. H. Woods, a former partner in the firm of Christie, Manson and Woods, at whose sale on May 26, 1906, it was bought by Mr. J. L. Rutley, for 750gs. "During this period"



H.R.H. PRINCESS AUGUSTA SOPHIA (1819)

From the Duke of Cambridge's Collection

(we are again quoting "Public Characters"), "labouring up hill to attain that rank in his profession which he must have felt he had a right to, he inevitably experienced many difficulties under which a common mind would have sunk. But the ardour and energy of his spirit supported him; for, happily, with the ambition of attaining reputation, he possessed the power of deserving it, and surmounted every obstacle."

An artist's first picture—like an author's first book—possesses a distinctly sentimental interest, at all events to the artist himself and to his family. Henry Angelo tells us in his interesting "Reminiscences": "It is with additional gratification I can add that the second portrait painted by Sir William Beechey was of my father, the first which this distinguished veteran of the British School painted, being that of my father's esteemed friend, the Chevalier Ruspini, whose elegant hospitalities I have often enjoyed at his house, then situated at the corner of St. Albans Street." As Angelo also claimed that Hoppner's first portrait was painted for him, perhaps his memory was slightly confused. According to the accounts published in Beechey's lifetime, the artist's first serious patron would seem to have been Dr. Strachey, afterwards Archdeacon of Suffolk, who happened "by accident to see one of his productions," with which Strachey was so pleased "that he immediately employed the artist to paint himself and family" (*Monthly Mirror*). But here again there seems to be a slight discrepancy, for Beechey's most important work for Dr. Strachey was done in 1789,

according to the artist's Account-Book, but there were perhaps earlier commissions, of which we have no record, executed for the Archdeacon. Soon after this Beechey was introduced by Mr. Fenton,* "a gentleman of very elegant manners, and whose love for poetry and the arts is not unknown to the world," to Mr. Ruspini, who, in his turn, introduced him to the Duke and Duchess of Cumberland. The picture of the Chevalier's family was, it is said, Beechey's first exhibit at Somerset House. This brings us to the year 1776, when Beechey (whose address is given in the catalogue as "at Mr. Leader's, Cross Street, Carnby Market") appeared for the first time at the Academy, Nos. 20 and 20x being "a small portrait" and "ditto."

By "a small portrait" is meant a portrait on a small canvas similar to those executed by Hogarth and by Zoffany, or what are known as "small whole lengths." Curiously enough, several of these portraits, among Beechey's earliest efforts, have come into the sale room during the last few years. Two portraits of Archdeacon Strachey, one a whole length on canvas, 36 in. by 28 in., were sold at Christie's on May 7, 1898, but their very interesting character passed without notice and they all sold for less than £8 each. One might have been almost described as a large miniature, seeing that it only measured 11½ in. by 9 in. It was

* "Mr. Fenton" was Richard Fenton (1746-1821), topographer and poet, whose "Poems" appeared in 1773, he was a K.C., and the historian of Pembrokeshire; Beechey's portrait of him was sold at Christie's, on February 25, 1905.

in this manner that Beechey continued generally but not exclusively to paint until 1790, and in which, according to the writer in "The Cabinet of Modern Art," Sir Thomas Lawrence was of opinion that no modern painter had ever excelled him in this department of his art, either for correctness of resemblance, delicacy of execution, or grace of design and composition.

All the early catalogues of the Royal Academy possess a curious interest to-day, not only in connection with the artists whose names and works are now perfectly familiar to us, but also on account of the very large proportion of men who have long since sunk into hopeless oblivion—artists whose names will be vainly sought for in Bryan, and probably also in *The Gentleman's Magazine*. It is doubtless a case of the survival of the fittest. But in spite of the forgotten exhibitors who figured in the Royal Academy of 1776, there were nevertheless many represented there who were destined to remain living realities in the records of English art. The President, Sir Joshua Reynolds overshadows all, both in greatness and in number, for his exhibits were thirteen, of which four were whole-lengths, the Duchess of Devonshire, Mrs. Lloyd inscribing her name on the bark of a tree, Lord Althorp in the style of Vandyke, and *Omiak*, whilst the smaller portraits included a half-length of Lord Temple, which Walpole described as "the finest portrait he ever painted," the well-known engraved portrait of Master Crewe as Henry VIII., and the

three-quarters of Garrick and the Duke of Devonshire. There were in all 330 exhibits by professional artists, and sixty-one "honorary exhibits." The exhibits were arranged alphabetically according to the artist's names, and turning over the pages of the rather shabby-looking catalogue we notice John Bacon, George Barrett, James Barry, F. Bartolozzi, Mary Benwell, J. Boydell, Sir George Chambers, Sir W. Chambers, Richard Cosway, S. Cotes, N. Dance, Geo. Engleheart, W. Hodges (of "Pimblico"), N. Hone, Angelica Kauffmann, J. Meyer, Northcote, Nollekens and B. West. Gainsborough was unrepresented at this year's exhibition, and Romney, who had only just taken Cotes's house in Cavendish Square after his long residence in Italy, and quickly became Reynolds's most serious rival, was not an exhibitor, in 1776 or at any other time at the Academy. The Academy of 1776 "proved more attractive than any of its predecessors, and produced £1248 16s." as against the £1001 8s. of that of 1775 (Sandby's "History of the Royal Academy," vol. i. p. 152).

We have given a few brief particulars of the Academy at which Beechey made his first appearance, and it will be interesting by way of comparison to look through the catalogue of the exhibition of 1837, the last but two at which he exhibited. The old order had indeed passed away giving place to the new. Sir Martin A. Shee was president, and Beechey's R.A. colleagues included such men as Callcott, Chalon, Sir Francis Chantrey, Etty, Landseer, Clarkson Stanfield, J. M. W.



ADORATION LADY GEORGINA BATHURST

By permission of Mrs. Marland Hopkins



Turner, and David Wilkie. It was the last Academy at which Constable exhibited. The 361 exhibits of 1776 had increased to 1289, and probably every one of Beechey's fellow exhibitors of 1776 had long since been dead or ceased to exhibit. He was by many years the *doyen* of the exhibitors, although Robert Smirke (who was no longer exhibiting) began to exhibit one year, and was elected an associate of the Academy two years, before Beechey. Smirke and Beechey were two of the six surviving Academicians whose elections took place in the eighteenth century. It is interesting to note that Smirke was just one year older than Beechey, and survived him six years, dying in 1845, but as an exhibitor at the Royal Academy, Beechey preceded Smirke by just ten years.

With such an extraordinary record, it is much to be regretted that Beechey has left us no souvenirs or reminiscences of his contemporaries. Very little is known of his personal traits, but we get just one or two outlines in Redgrave's "Century of Painters" (1866, vol. ii. p. 341): "The gossip of art has left us little to tell of Beechey, but we learn that he was of the old school, who did not abstain from the thoughtless use of unmeaning oaths. Calling on Constable, the landscape painter, he addressed him, 'Why, d—n it Constable, what a d—d fine picture you are making; but you look d—d ill, and have got a d—d bad cold.'" It is said that in his later years Beechey complained of the increasing sobriety and decreasing conviviality of both artists and patrons of art. At one of the annual

dinners of the Academy he remarked that it "was confoundedly slow to what was the wont in his younger days, when the company did not separate until a duke and a painter were both put under the table from the effects of the bottle." But when Beechey first practised his art, the artist was generally regarded as a nondescript vagabond, chiefly fit to associate with strolling actors; and his mourning for old times was only another way of admitting that in theory at least the artist had become a gentleman, or, at least, a respectable member of society. We get a few more particulars of a personal character from a sympathetic but short obituary notice which appeared in *The Gentleman's Magazine* (1839, vol. i. pp. 432-3): "In stature he was rather below the middle size, and was always active on his limbs, even down to a very recent period, and his intellectual faculties were clear and healthy to the last; his temperament was somewhat warm, and his friendships lasting; his disposition was very cheerful all through life, and this happy turn of mind, together with his inexhaustible treasury of anecdote, which he disclosed with a good deal of original humour, made his companionship very agreeable." "The leading features in Sir William Beechey's character," said the writer of *The Times* obituary notice, "were a genuine simplicity of mind and manner, united with a frankness and cheerful urbanity which placed every one at their ease who approached him. His aimable disposition never failed to have its influence in securing affection or regard, while his high sense of honour and

uniform rectitude of principles commanded esteem and respect. His heart and his purse were ever open at the call of humanity, and, though frequently imposed upon, he never lost the kindly feeling and the liberal disposition which prompted him at once to commiserate and to succour, without the slightest regard to his own personal convenience. . . . If posterity, in fact, should be able to appreciate his worth, as they will not fail to estimate his talent, he will live in the heart of every honest man to many a remote generation."

There are many well-authenticated stories of Beechey's kindness to young artists. C. R. Leslie, in his "Autobiographical Recollections" (vol. ii. p. 27) admits this, adding, however, that: "I received very little encouragement from him, as he pointed out innumerable faults, and not one part on which I had succeeded. He looked principally at the portrait, as the other was not so much in his line of painting. Sir William is extremely open and candid, even to bluntness. He told me when I was coming away that whenever I wanted another *set down* he would be happy to accommodate me. I shall certainly call frequently on him, although I must confess I felt somewhat dispirited, yet I consider it very wholesome chastisement, and am certain that I shall benefit much by it." Allston, the American artist, told Leslie that he once showed a picture to Sir William, who said to him: "Sir, that is not flesh but mud; it is as much mud as if you had taken it out of the kennel and painted your picture." Allston himself has left us some amusing anecdotes concerning the artists of his

time, and one of these shows us Sir William Beechey criticising a young artist's picture: "Very well, C., very well indeed. You have improved, C. But, C., why did you make the coat and the background the same colour?" "For harmony, sir," replied the youth. "Oh, no! C., that's not harmony, that's monotony."

From 1776 to 1782 Beechey was regularly hung at the Academy. His works were all anonymous portraits of ladies or gentlemen, whose names, with one exception, have not been identified. In one case we have a "Conversation" piece; in another a fancy picture of "a lady in the character of Venus," illustrating a passage Virgil's *Æneid*. His exhibits appear to have attracted little or no notice from the critics of the day, such as they were, and the artist apparently himself felt that he was not making much headway. He had made the acquaintance of Reynolds, who was so pleased with some pictures from Beechey's pencil, "which he desired to have left in his painting-room, that he not only placed them over his chimney-piece, but spoke of them in the kindest terms of approbation, and directed the attention of his various sitters to their merits." ("Cabinet of Modern Art.") P. F. Seguiet, in his "Dictionary of Painters," 1870 (p. 14) observes: "Beechey ranks with the followers of Sir Joshua, his pictures have the general effects of Sir Joshua's portraits, especially if viewed from a little distance; but on a closer inspection it will be found that the colouring is smoother and thinner. The hands, although well drawn, have considerably less impasto than Reynolds's, but, like

Reynolds, he glazed his flesh tints; we find in them a slight glaze of vermilion and brown pink, yet the whites and very light colours in different parts of his portraits are frequently left pure and untoned. Beechey's full-length portraits stand well, being easily and nicely outlined. . . . The landscape backgrounds of his portraits are nicely painted and usually toned with brown pink, asphaltum, or some such colour. An anecdote is told of Beechey, that on one occasion he had given too much tone or glaze to the foreground details of one of his portraits, so that the eye rested unpleasantly on the gilt sword-hilt in the portrait. On pointing out the grievance to Sir Joshua (who happened to come in at the moment), Sir Joshua took the palette from his friend, and introduced some untuned or unbroken colour in the right corner of the portrait, the lightness or prominence of which immediately drew the eye from the sword-hilt."

During the first seven years of his career as an exhibitor at the Academy Beechey had six addresses in London. The first, as we have seen, was at Mr. Leader's; in 1777 he was living in Thomas Court, King Street, Golden Square; during the next two years he was residing at No. 1, Chapel Court, King Street, Golden Square; in 1780 he was at No. 25, Cumberland Street, Middlesex Hospital; in the following year his address is given as Dean Street, Soho; and in 1782 as No. 12, Castle Street, Oxford Street.

Beechey's visit to Norwich could not have been an accidental enterprise. We are told, indeed, that in

1782 he was "invited to spend a month" in that city, where he "found himself in the immediate receipt of so many commissions in that town and neighbourhood that he was induced to take up his abode there altogether."

Beechey's visit was well timed. Heins and Thomas Bardwell, who had for many years enjoyed a monopoly in portrait painting in Norwich and surrounding districts, had been dead for some years; examples of their portraiture are to be found still in many of the country houses in Norfolk, and several of each artist are in St. Andrew's Hall, Norwich. Very little is known concerning Beechey's stay in Norwich or of the portraits he painted there. Dawson Turner tells us that he frequently visited Yarmouth, "where he on one occasion resided for a twelvemonth"; but in old directories he is described as "W. Beechey, portrait painter, 4, Market Place," and afterwards as "Limner at E. Leeds, 129, Pottergate Street." (*The Caian*, Michaelmas, 1899, p. 21.) A diligent search through the files of the old Norwich newspapers and other records would doubtless reveal some interesting particulars concerning Beechey and his various works. There are four portraits of his at St. Andrew's Hall, the famous one of Nelson, "the last for which Nelson sat," John Patteson (mayor in 1788), John Staniforth Patteson (mayor in 1825), and Robert Partridge (sheriff in 1780 and mayor in 1784); the last of these is the only one of the four painted by Beechey during his residence in Norwich: the artist was at the time living in the Market Place, "as a medallion and portrait painter." According to



SIR WILLIAM BEECHEY, R.A.

National Portrait Gallery

Chamber's "History of the County of Norfolk," this portrait of Partridge was "the first whole-length of the full size" which Beechey painted in Norwich. From the same authority also we learn that Michael Sharp was one of his pupils, from which it may be inferred that Beechey not only painted portraits but also gave lessons in painting in that city.

Beechey exhibited nothing at the Royal Academy in 1783 and 1784; but he broke fresh ground by sending three pictures from Norwich to the 1783 exhibition of old Society of Artists in London, and these were a Lady, whole length, a Gentleman, three-quarters, and a Family Group of small whole-lengths. We get a slight glimpse of his life at this period from an exceedingly interesting Note-Book, the property of Mr. Sydney Chancellor (whose wife is a granddaughter of the artist's son, Henry William Beechey). This Note-Book was begun on August 21, 1784, and was originally intended for "common occurrences." The following is the first entry: "Sunday 22 went to Lexham with Mrs. Chafe (or Chase), Mrs. Holl and Miss Mary Christmas in a post-chaise from the 'King's Head'; arrived by two to dinner. Next day went to Raynham (to see Lord Townshend's pictures)* on horseback—some very fine portraits of Van Dyck, and a picture of Bellisarius of Sal. Rosa; the figure of Bellisarius appears rather like an *actor* than a *real* blind man. A blind man, for instance, would not open his arms in the attitude of

* These pictures, or a considerable selection of them with the Salvator Rosa, were sold at Christie's on March 5 and 7, 1904.

making a soliloquy on human mutability and the vicissitudes of time amongst surrounding *ruins* as though he either saw them, or was purposely led to the spot and told what objects were near him—you would not judge him to be blind if you did not know it before. The composition is extremely good, the design admirable, the chiaroscuro striking, but not judiciously contrived, for the light leaves off too abruptly on the right thigh, and has a very disagreeable effect; the colouring is excellent. I returned to Norwich with Mrs. Holl and Miss Sally Christmas the same evening, arrived about 8. Supt with Chafe, Mr. Bacon, Mrs. B., Mrs. Holl and Miss Christmas."

Then follow two memorandums: "October 25. Received letter from Mr. Ward, who is removed to 116 Edgeware Road, Paddington;" and "*Mrs. B. went to London last Tuesday was a month* the 28th September, 1784." The italicised words are crossed out. The next half-page is completely blocked out, and the leaf which followed is cut out of the book. The following interesting notes occupy the whole of the next four pages: "Sold my picture of the *Fortune Teller* to Mr. Hudson, No. 48 Great Russell Street, Bloomsbury, for 20 guineas, he gave me an order to paint him a companion, which I promised to do in 3 months."

"Saw my pictures in the Exhibitions which appeared in a good stile, and which I shall endeavour to improve. Maltby's look'd rather flat for want of bolder shadows.

"Aug. 6th went to do Mr. Cooper's at Yarmth, and

finished Mrs. Cooper's picture, which was approved of, and on the 11th went by Lord Orford's invitation to Houghton with Armstrong. Ld. Orford behaved very polite, and gave me an invitation to repeat my visit in 5 weeks, when Cipriani and Fuseli were to be there—I staid 3 days, and returned to Norwich on the Sunday.

“Went to Ld. Orford's with Miles and Armstrong, where we meet with a very cordial reception from his lordship. Fuseli and Cipriani was there, who were extremely glad to see me, the latter seem'd much recovered from his late severe loss of his only daughter, a young lady of about 16, who was very accomplish't, and as her mother died several years before, she was in consequence very dear to her Father. I called on him in May last in London, and not knowing she was lately dead, unfortunately enquired after her health, he calmly answered 'she was very well.' At dinner time Ld. Orford desired the artists to sit together that they might have an opportunity of discoursing on topicks relative to the arts; the rest of the company consisted of aeronauts, and Balloon makers, namely, Major Money of Norwich, Mr. Blake, a young man in the sea service, Mr. Sheldon, the surgeon and lecturer, Mr. Thorne, a projector of trifles, a gentleman and his son from Lynn, Lord Walpole and his son the Colonel, Captain somebody who rescued the Major from a watery death, and Major Loyd, a gentleman of a mild and aimable disposition, whose little drawings in bistre does him great credit, considered as the productions of a gentleman

who never studied the depths of the art ; he has some good pictures which he wishes me to look at—as the company consisted of such gentry, it is natural to suppose that their conversation would turn on nothing but what makes the best gas, what ingredients make the best balloon varnish, the comparison between Planchard [?] and some other aeronaut, etc. etc. etc., so that the idea of his lordship's putting the artists together was judicious, polite and charitable.

“On my asking Fuseli what was doing in London, he told me the manufactory in Newman Street went on as usual, that Reynolds was daubing away, and Gainsborough was painting pigs and blackguards. Cipriani informed me that Fuseli had a total aversion to Barry and his works, and proposed a scheme to me of setting him completely up, as he term'd it, and which was, that the next day as we were drawing together we should praise the pictures of Barry in the Adelphi. I began the attack by asking Fuseli how he liked Barry's pictures at the Academy ; he said he did not know *what* to make of them, for as he did not understand Irish, he was unable to judge. On my asking him if the pictures in the Adelphi had not great merit, he said, certainly they had merit, but it was more trouble to find it than it was worth, it was a damn'd *Irish* composition, he had put doctor Burney up to the neck in the Thames playing with fat—water nymphs.”

The visit to Lord Orford was in August 1785, for Cipriani died on December 14 of that year. Major Money was John Money (1752-1817) an army man,



SIR WILLIAM BEECHEY, R.A.

Ascribed to him, if not probably by R. Rothwell, R.H.A.

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and one of the earliest English aeronauts, who made two ascents in the year 1785. "Mr. Sheldon the surgeon" was doubtless John Sheldon (1752-1808) an anatomist who carried on a private anatomical school at Great Windmill Street from 1777 to 1788, and is said to have been the first Englishman to make balloon ascents. Beechey himself tells in the foregoing excerpts that he was in London in May (1785) so that his reference to "the Exhibition" would mean the Royal Academy of that year, in which he had nine pictures. The "Maltby" portrait would have been one of these, and this portrait is doubtless that of George Maltby, father of the Bishop of Durham, now at the Durham University.

From the fact that Beechey encouraged John Crome in his artistic aspirations, it has been assumed that the acquaintanceship between the two was first formed at Norwich, but this would not seem to have been the case. Dawson Turner, in his "Memoir" of Crome, 1858, thus reports Beechey's recollections of the founder of the Norwich School of Painting: "Crome, when I first knew him, must have been twenty years old [he was born on December 22, 1768], and was a very awkward, uninformed country lad, but extremely shrewd in all his remarks upon art; though he wanted words and terms to express his meaning. As often as he came to town he never failed to call upon me, and to get what information I was able to give him upon the subject of that particular branch of art which he had made his study. His visits were very frequent, and all his time was spent in my painting-room, when I was not

particularly engaged. He improved so rapidly that he delighted and astonished me. He always dined and spent his evenings with me."

Beechey contributed, as already stated, nothing at the exhibitions of 1783 and 1784, and so he may be presumed to have been profitably employed in painting the portraits of the local gentry and celebrities of Norfolk. To the Academy of 1785 he sent nine pictures, of which three were small whole lengths, two were three-quarters (*i.e.*, 30 in. by 25 in.) and one a fancy subject, *The Witch of Endor*. To the exhibition of the following year he also sent nine pictures from Norwich, chiefly portraits, one being of Master Crotch "the celebrated musical genius," and three others being *A Gipsy Fortune-Teller*, *The Conjuror*, and "an allegorical picture painted for a society of United Friars in Norwich." The "United Friars," it may be mentioned, was a society founded on October 18, 1785, by Thomas Ransome of Gurney's Bank, William Wilkins, the architect, W. Beechey, the artist, Edward Miles, the artist, Thomas Hall, Rishton Woodcock, and John Cooke, and held its meetings in a house in St. Martins-at-Palace.

With regard to one of these pictures, *The Fortune-Teller*, Beechey would seem to have painted two works, with this title. The earlier was probably that sold at Christie's on March 19, 1898, "with the engraving" for a small sum; the canvas measured 21 in. by 16½ in. On September 1, 1792, John Young published an engraving in mezzotint of what must have been an

important group by Beechey under the same title. The engraving is thus described by J. Chaloner Smith, "British Mezzotinto Portraits," No. 72: "Whole lengths, on right, gipsy woman with child on her back, holding open the palm of a young girl's hand, whose face is averted from her in fright, and who is supported by a boy on left, who encourages her, small spaniel in front, trees in background." This engraving is dedicated to her Grace the Duchess of Devonshire, and on it the Devonshire and Spencer arms are quartered together. Chaloner Smith points out that this engraving is a companion to Young's mezzotint of Hoppner's *The Show*, which is dedicated to Lady Duncannon, and has the Bessborough and Spencer arms. "The ladies," he says, "to whom those prints are dedicated were sisters, and there is every probability that the pictures were portraits of them and their children." This theory is extremely feasible, but the group is neither at Chatsworth nor at any of the other residences of the Duke of Devonshire. The portraits would represent the beautiful Georgiana, and her two children the Marquess of Hartington (who was born in 1790, and his sister, Georgiana Dorothy (born 1783) afterwards Countess of Carlisle.

On the other hand, and except for very powerful reasons, it is scarcely likely that Beechey would have omitted exhibiting such an important picture, which may be that of *A Nobleman's Family with a Dog*, in the 1791 Academy. The absence of the picture from the Duke of Devonshire's collection is explained to

some extent by the following entry in Beechey's Note-Book : "Mr. Young (the engraver) No. 28 Newman Street, Oxford Street, London, bought the *Gypsy* of Hudson."

The year 1787 was in several ways an important one for Beechey. In the first place, he had apparently either got tired of Norwich or had pretty nearly exhausted it as a portrait-painting centre, and determined to remove to the Metropolis. The removal to London was doubtless consonant to his own personal wishes, but it appears to have been accelerated "by a lady of rank and fashion who held out to him such brilliant prospects of success and made him such splendid promises of patronage, that he was induced to rely so far upon them as to take a handsome house in Hill Street, Berkeley Square, in the contemplation of nothing short of immediate fame and fortune. The event, however, was far from equalling his anticipations ; the promises were wholly disregarded, and fortune, as fickle as his patroness, soon left him to struggle with the difficulties of an expensive establishment—without anything like sufficient means to support it." ("Cabinet of Modern Art.") The statements in this extract can only be accurate in part, as Beechey did not take a house in Hill Street until 1789—or, at least, until late in 1788—when all doubts as to his success were set at rest. In 1787 he resided temporarily at 10 Charles Street, Covent Garden, removing at midsummer to 20 Lower Brook Street, Grosvenor Square, where he was living in 1788. In the exhibition of 1787 he was



LADY BEECHEY

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represented by only one picture, a small whole length portrait. The reason of this solitary exhibit is explained by a statement which appeared in the *Morning Chronicle* of May 28, and as this was nothing less than a magnificent advertisement for the artist we do not hesitate to quote the paragraph, headed "Fifteen Portraits by Mr. Beechey," in full: "Why the Royal Academy should have rejected these beautiful performances we know not. But why they should have made their best acknowledgments to Mr. Beechey for such acquisitions is very obvious. Because we discover nothing (in that line of painting) in their miserable exhibition like them. We cannot help congratulating Mr. Beechey that what might have been of material injury and discouragement to him in his profession has turned out to him the most fortunate event possible, as we understand that in consequence of his exhibiting at the Lyceum, he has actually several hundred pounds worth of pictures bespoke." These rejected pictures, or such of them as were not commissions, were sold by private treaty by Vandergucht (whose house in Brook Street, he had taken), and an advertisement to that effect was inserted in the *Morning Chronicle*. The pictures in question "were not admissible in the Royal Academy, from their occupying too much space," according to the writer in "Public Characters." But if Beechey himself was all but excluded from the 1787 Academy, the lady, Miss Jessup, who about this time became his wife, was represented by five drawings (Nos. 462, 584, 596, 658 and 662).

Much might be written concerning the early exhibitions of the Academy in which Beechey took part. They were opened on or about April 24, and were closed at the latter part of May, thus remaining open for about a month. In 1786 the doors were opened on May 1. The admission was one shilling, which entitled the visitor to a catalogue. Up to and including 1779, they were held in Pall Mall, and a view of the house, in which also James Christie for many years held his auctions, is given in Sandby's "History of the Royal Academy" (vol. i. p. 125). Quarrels, personal and professional, were frequent among the members and exhibitors, but Beechey appears to have uniformly taken the wise part of holding aloof from these things. The exhibition of 1780 was held at Somerset House, and the increased accommodation was such that the receipts for admission amounted to £3069 1s., an increase of £1700 over the preceding year. This was the last year in which it was necessary to grant the Academy pecuniary aid from the Privy Purse, from which, between 1769 and 1780, a sum of upwards of £5000 was generously given. In 1781 there was a serious defection on the part of many who had supported the annual exhibitions. Cipriani, Copley, Dance, Pine, Humphry, Peters, Wilson, Loutherbourn, Wheatley, Bartolozzi, and Miss Moser, were not represented, and, according to one of the newspapers of the period, "not above 16 R.A.s have exhibited this year, which is not one-half of that body." The reason is not given, but it is suggested that "perhaps they may think their reputation sufficiently established: one of our

great portrait painters (Romney) never exhibits at all on that presumption."

Beechey's great friend among the Royal Academicians was Paul Sandby, one of the Foundation Members. Sandby imparted to him "advice in all matters relative to his profession, and encouraged and protected him *in and out* of the Academy, watching his interest on every occasion with the affectionate zeal of a parent; indeed, Sir William so considers him, and hardly ever mentions him, either in public or private company, but by the name of his 'father Sandby'!" Beechey's portrait of Paul Sandby, exhibited at the Royal Academy of 1789, No. 241, was engraved by S. W. Reynolds in 1794.

It was, as we have seen, at Norwich that he began "to paint as large as life." "Among the rest" (according to the *Monthly Mirror*) "a portrait of the beautiful Miss Ives (now Mrs. Bosanquet) added considerably to his reputation and produced some complimentary verses of no ordinary merit in the Norwich newspaper." This may have been the "portrait of a lady, half-length," exhibited in 1786, No. 200; the Miss Ives was Charlotte Elizabeth, who married in 1787 William Bosanquet, the London banker. Beechey's portraits of her father (a member of an eminent Norwich family) and mother were in the Royal Academy of 1788.

CHAPTER II

1788-1797

ALTHOUGH Beechey had been at least "numerously" represented in the Academy exhibitions of 1785 and 1786—he had nine pictures in each—it was not until the exhibition of 1788 that he was adequately represented by portraits of which the identity excited the curiosity of the public. It may be mentioned that up to and including 1797 portraits were nearly always anonymous, that is to say, they appeared in the catalogue as portraits of *A Lady*, *A Lady of Title*, *A Gentleman*, *A Nobleman*, *An Artist*, or some such designation. Until this exceedingly foolish species of nomenclature was discarded, some of the newspapers made a special feature of publishing, on the opening of the Academy, a list of the portraits with the Academy Catalogue numbers and the names. It is only by this means that the identity of many of the portraits hung at the first twenty-eight Academies can be ascertained. The compilers of these lists would probably not have troubled themselves to ascertain the identities of portraits by an unknown artist. Of the six portraits (besides three fancy subjects) which Beechey sent to the 1788 Academy,



LADY BERNARD
From the original picture

the identities of five have been recovered. Besides the portraits of Mr. Jeremy Ives, of Norwich, and his wife, (respectively numbers 215 and 188) already mentioned, we have Captain Boyce* as "an officer in an outpost in America" (185), a Mr. Robinson (416), an "an artist," who proves to be Dominic Serres the marine painter (1722-1793), one of the original members of the Royal Academy, of which he was Librarian in 1792.

The most interesting of the fancy subjects was, in one respect at least, Number 242, *Iris, by command of Juno, requests Somnus the God of Sleep to send a Dream to Alcyone*, based on a passage in Dryden's "Fables." This picture is said to have been the first work painted by the artist on his arrival in London. The catalogue of the Beechey sale at Christie's, June 11, 1836, describes it as "a charming composition, full of poetical feeling." It was bought in at that sale for fourteen guineas. *Lavinia returning from Gleaning* (No. 54) and *Donna Mencia recovering from a swoon discovers the horror of her Situation*, based on well-known passages in Thom-

* This portrait remained in possession of the family until March 14, 1891, when it was sold at Christie's for a very small sum. On the same occasion a portrait of Master H. Boyce, a son of Captain (afterwards Lieutenant-Colonel) William Boyce, was purchased by Messrs. Agnew, and is now in the collection formed by the late Sir Charles Tennant, who also owns the portrait of Captain Boyce, who, it may be added was appointed to a Captaincy in the Sixteenth or the Queen's Regiment of Light Dragoons, September 28, 1781. The portrait of Master Boyce has been recently engraved, and is illustrated in the privately printed Catalogue of Sir Charles Tennant's pictures.

son's "Seasons" and "Gil Blas" respectively were the other two fancy pictures of the year.

Beechey's first really great and successful Academy was that of 1789, to which he contributed seven portraits, two of which were of ladies whose names have not come down to us. "The first picture of the size of life that brought Mr. Beechey into notice was a portrait of Charles Herbert, Brother of Lord Carnarvon" ("Cabinet of Modern Art," p. 100), and this figured as No. 141, *Portrait of a Gentleman* in the Academy under notice. He was introduced to Herbert by his friend Sandby, the "portrait of Herbert was greatly admired by the fashionable world, and procured him a sitting from the last Duke of Montagu, a nobleman who honoured our artist with singular marks of kindness and attention" (*Monthly Mirror*). Beechey's Account-Book for the year 1789, is, as will be seen further on, the earliest which has been so far discovered; but a mere glance over the list there set forth will show an amazing disproportion between it and the number of exhibited pictures. In this year he painted forty-nine pictures as against the seven which were sent to the Academy, and during the two following years he painted ninety-six portraits of which only twenty-five appeared at the Academy. Nearly the same proportion would probably have been maintained during the ensuing seasons.

The friendship with Herbert was both lasting and profitable. As will be seen from the entries in the chapter dealing with Beechey's sitters and their pay-

ments, the artist painted nine portraits of members of the Herbert family in 1789-90. In addition to the portrait of Charles Herbert already mentioned, Beechey painted another in 1799. He likewise did one of the Rev. Caroline Robert Herbert (so-called after Queen Caroline), brother of his patron, in 1791, and another of his sister Georgina in 1793. These three portraits remained in the collection of the late Sir Robert G. W. Herbert, G.C.B., of Ickleton, until July 1905, and were all on canvas 30 × 25. We have only seen one of the three portraits, viz., that of Georgina Herbert, a work of admirable quality, showing her at the age of forty-six, a half-figure, directed to right, head slightly turned and looking at spectator nearly full face, fresh complexion, hazel eyes, powdered hair, draped in black cloak, white fichu, large black hat with lace "curtain" trimmings, and wearing brown muff. This charming work is now in the collection of the Rev. Thomas Crawford, B.D., of Bolnacraig, Perth, and is reproduced in here by his permission. Another version of this picture, inscribed "Georgiana Herbert, ann. æt. suæ 46," and dated 1793, belongs to the Earl of Ducie and is at Tortworth Court.

Beechey had now removed to Hill Street, Berkeley Square, and his commissions were rapidly increasing in number. His exhibits this year (1789) included those of two artists—both probably done *con amore*—Paul Sandby already mentioned, and Richard Cooper, Douglas, Bishop of Carlisle, and a "Naval Officer." Richard

Cooper who was said to have been born about 1740 and who died about 1814 was the son and namesake of an artist who settled in Edinburgh; the younger Cooper was a painter and engraver, and studied in Paris under J. P. Le Bas; he exhibited at the Royal Academy from 1778 to 1809, was drawing master at Eton and a friend of Beechey's. He spent some time at Penzance with Cuthbert Baines (great-grandfather of the present owners of the three Cooper portraits). Richard Cooper was probably born in Edinburgh, and until 1888 his descendants possessed some houses off the Canongate, "Cooper's Entry," which had belonged to Cooper's father or grandfather. That of *Mr. Cooper's Son* (exhibited at the Academy 1792), Ramsay Cooper, now belongs to Mr. J. A. Baines, of Kidlington, Oxon, and is a whole-length of a boy in a picturesque walking-dress; Beechey is reported to have said later in life that this portrait was the best he had done. One of these two works was painted at Eltham or Shooter's Hill, where the Coopers lived for a time. Mr. Baines' second portrait is of Margaret Cooper, wife of Richard. The portrait of Richard Cooper now belongs to Mr. Baines's sister. The Mr. and Mrs. Cooper mentioned in the extract on p. 21 from Beechey's Account-Book may have been Richard Cooper and his wife.

In 1790 Beechey's works began to attract the notice of the newspaper critics, and one of them went so far as to admit that "Mr. Beechey has some very fine portraits (in the Academy) in which his exquisite taste



PSYCHE (LADY THOMAS BERNARD)

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for colouring is finely displayed." This year's exhibition was marked as some of the others had been, by quarrels among the members, and its opening was delayed a week in consequence. Later on in the year fresh dissension broke out, and Sir Joshua Reynolds "irrevocably determined to resign." In spite of the support of the King, who "particularly" desired that young Lawrence "should be elected," the result of the voting was: Wheatley sixteen votes, Lawrence three. This was not the first time that a candidate backed by Sir Joshua had been rejected, and the amiable autocrat of the Academy was naturally very indignant. The election was peculiarly obnoxious to Reynolds for Wheatley's "moral conduct had offended decency." The rejection of the favourite of the King and the President would doubtless have blown over, in the usual course of things, but such a splendid opportunity for the exercise of his caustic wit was too good to be lost by Peter Pindar (John Wolcott), and he transformed a parochial event into a national affair. Nothing gave this satirist greater pleasure than to pour ridicule on officialism, and his vigorous satires enjoyed an enormous vogue. There was nothing delicate or refined about his references: he preferred the bludgeon to the rapier, and the incident under notice brought forth from him a series of cleverly-turned verses under the title of "The Right of Kings, or Loyal Odes to Disloyal Academicians," from which we cannot resist quoting two :

Yet opposition-fraught to royal wishes,
Quite counter to a gracious king's commands,
Behold! th' Academicians, those strange fishes,
For Wheatley lifted their unhallow'd hands.

So then, those fellows have not learnt to crawl,
To play the spaniel, lick the foot, and fawn—
Oh, be their bones by tigers broken all!
Pleas'd, by wild horses could I see them drawn.

Wheatley was elected R.A. on February 10, 1791, and on November 10 of the same year Lawrence was elected an Associate, "at an earlier age than any artist before or since." (D. E. Williams, "The Life of Sir Thomas Lawrence," 1831, vol. i. p. 115.)

We have dwelt at some considerable length on this episode, because Lawrence's appearance in the arena is important in connection with the career of Beechey. Although as yet Lawrence was too young to be a serious rival to Beechey, there can be no question that the latter's career was after a time largely eclipsed by the younger man. For many years Lawrence as a portrait painter largely overshadowed all his rivals, far more so indeed than had Reynolds. Lawrence first began to exhibit at the Academy in 1787, when he had seven works hung; in 1788 he had six, in 1789 he had thirteen, of which one was a portrait of the Duke of York, and in 1790 his position as a portrait painter was confirmed officially by portraits of the Queen and Princess Amelia, by the beautiful portrait, now the property of Mr. J. Pierpont Morgan, of the actress

Miss Farren (Countess of Derby), so well-known through engraving, and by nine others, groups and single portraits. Beechey also had never been more strongly represented than at the 1790 Academy, for his nine pictures included portraits of Lord Haddo (not "Harris" as appears in Mr. Graves's "Royal Academy Exhibitors"), the Earl of Aberdeen's eldest son George, he was born in January 1764 and died in October 1791 during the lifetime of his father; Lord Macartney the distinguished diplomatist and colonial governor created Baron Macartney in 1776 (1737-1806); Lord Morton (George 17th Earl), in the dress of the Scottish Society of Archers (it was through Lord Morton's influence that Beechey was subsequently appointed Portrait Painter to the Queen); the Duke of Montagu; Lord Stopford (eldest son of the 2nd Earl of Courtown), and Lord Dalkeith (eldest son of the 3rd Duke of Buccleuch and afterwards 4th Duke), in addition to a portrait of a young nobleman whose identity has not been ascertained; he also exhibited a portrait of himself, doubtless that which was subsequently engraved for the *Monthly Mirror*. The Academy of 1790 has another interest inasmuch as it was the last at which Sir Joshua Reynolds exhibited, his works including his own portrait, a whole length of Mrs. Billington as St. Cecilia, and portraits of Lord Cholmondeley, Lord Rawdon, and Sir John Leicester: the first is described by Walpole as "very good," and the last as "very bad." Reynolds died on February 23, 1792, and was only unrepresented during his lifetime at one of the

twenty-three exhibitions held since the first one in 1769. Eighteen of the original members of the Royal Academy had preceded the President to the grave, and twenty-five new members had been elected during his term of office.

Concurrently with the opening of this year's Academy there was published (May 1, 1790), one of the earliest renderings of a picture by Beechey in mezzotint. This had been exhibited at Liverpool in 1787, No. 3, with the title of *Rosalie and Lubin*; the engraver was Thomas Park, and the size of the engraving 20 in. by 23 $\frac{3}{4}$ in. The picture is of an extensive landscape with trees and sheep, in the foreground a river with the drowning figure of Lubin, and on the banks is the terror-stricken figure of Rosalie, who is bending forward on the brink of the river; to it were appended the following lines:

When as at eve beside a brook,
Where stray'd their flocks, they sat and smil'd,
One luckless lamb the current took,
'Twas Rosalie's, she started wild,
"Run Lubin, run my fav'rite save,"
Too fatally the youth obeyed,
He ran, he plung'd into the wave
To give the little wand'rer aid.
But scarce he guides him to the shore,
When faint and sunk poor Lubin dies.

In point of numbers, Beechey was well in evidence in the 1791 exhibition—he had nine pictures hung as against eleven by Lawrence. Several were of titled

people, although the name of only one has been recovered, No. 269, Lord Frederick Montagu; another was a portrait of Robert Wilmot, Esq., and a third was a canvas containing portraits of Mr. Oddie's * family. These are the only three which have been identified. There were also portraits of *A Lady of Quality*, of *A Nobleman's Family with a Dog* (referred to on p. 15) and *A Gentleman's Family with a Dog*. To the Academy of the succeeding year (1792) when the exhibits had increased from 703 of the previous season to 780, Beechey sent nine portraits, two of which represented Lord and Lady Herbert, whilst the others were of Mr. Meux, doubtless the brewer. Captain Montgomery, Mr. Cooper's son (Ramsay Cooper, already referred to on p. 34), Mr. Greenwood, and Thomas Sandby, the architect and clever draughtsman, brother

* There has hitherto been some doubt about the correctness of the name of this family. "Addie" is that found in contemporary records. But an entry in Beechey's Account Book under date 1789, "Mr. Oddie's family £84," dispenses with any further doubt in the matter. The sitters were the children of Henry Hoyle Oddie, a solicitor, of Carey Street, London, and Barnwell Castle, Northamptonshire (where he died in 1830, eighty-seven years of age). A miniature of him by J. D. Engleheart, was exhibited at the Royal Academy, 1821 (No. 685). The Beechey group was engraved in mezzotint by Thomas Park; it must have been a very charming one, judging from the engraving, and is thus described by Chaloner Smith: "Whole lengths, towards left a young lad standing, directed towards right, drawing back arrow and string of bow, hat and two arrows lying on the ground before him, to left a little girl holding his coat, and looking in the direction in which the arrow is about to fly; a younger girl lying on ground behind him, looking to front; towards right an older girl, standing, directed and looking to right, landscape in distance." We have failed to trace the original.

of the more famous Paul Sandby. The portrait of Thomas Sandby was thus described in a newspaper criticism (Mr. Humphry Ward's "Collection of Cuttings") of the time: "The best in the room, in our minds, for the true simplicity of the art, the sober and unaffected style which attracts and satisfies more than the tinselled glittering of the French School, is the portrait of Mr. Sandby." The same critic further remarks of this year's exhibition: "Mr. Beechey and Mr. Hoppner have the evident superiority in portraits. Mr. Lawrence has just rescued himself from the attack upon majesty, by an exquisite portrait of a lady" (probably that of Mrs. Charles Locke).

Beechey had only four portraits in the succeeding Academy (1793), which was the first held under the presidency of Benjamin West. Lawrence, who was now an Associate, had nine, including one of H.R.H. the Duke of Clarence. The identities of three of Beechey's works have been obtained: These were a group of "Sir J. Ford's" children, catalogued as *Portraits of Children Relieving a Beggar Boy*, this picture was engraved in stipple (18 in. by 15 in.) by C. Wilkin, with the legend: "'Here Poor Boy without a Hat, take this Ha'penny,'" it was published by W. Beechey, No. 8 George Street, Hanover Square," and "dedicated by permission to Her Majesty the Queen," by the artist. It is a composition of three whole-length figures in a landscape and under a tree, on right little boy in dark dress and hat with feathers, and little girl in white with white hat, the latter holds out a coin in her right hand to beggar-lad



SIR PETER FRANCIS BOURGEOIS, R.A.

Dulwich Gallery

on left, he is in tatters, shoeless and stockingless, and hatless, holding stick under right arm, and a toy dog in the foreground. It was praised by all the critics, one of whom however pointed out that: "Beechey's picture of the Beggar Boy, to justify the shivering and starved appearance, should have had the scene *Winter* not *Summer*. Many of the parts, however, are fine; and he is much improved of late." The name "Sir J. Forde," given in the newspapers of the time as the father of the children, is clearly an error for Sir Francis Ford, the first baronet (he was so created February 22, 1793) and M.P., the boy in the picture was doubtless his eldest son (born in February 1787) afterwards second baronet.

The other portraits respectively represented Colonel Barry and Mrs. Burch. The former, according to the Army List of this year, must have been Lieut.-Col. Henry Barry, of the 39th (or the East Middlesex) Regiment of Foot, to which he was appointed May 28, 1790; and the latter was probably the wife of I. R. Burch, of 9 Chesterfield Street, London.

It was probably this year in which Beechey experienced a rebuff on the part of the Hanging Committee referred to by George Dawe in his "Life of George Morland" (1804): "The portrait of a nobleman painted by him (Beechey), being returned by the Hanging Committee of the Royal Academy, so incensed the peer, that he had the picture sent on to Buckingham Palace to be inspected by the King and the Royal Family, who all, in consequence, became sitters to the painter. This was the commencement of his fortunes "

(quoted by Redgrave, "A Century of Painters," vol. i. p. 338). Further, Dawes goes so far as to say: "Beechey may justly be considered the only original painter we have, all the rest being more or less the imitators of Sir Joshua." Beechey's growing reputation was at length recognised by the Academy authorities, and in 1793 he was elected an Associate. According to the writer of the obituary notice in the *Gentleman's Magazine* (April 1839, p. 433) "in the same year (1793) he painted a whole length portrait of Queen Charlotte, who honoured him by the appointment of Her Majesty's Portrait Painter." This portrait was not exhibited until 1797, and, "notwithstanding its disfigurement by the frightful costume of the time (a disadvantage which has marred the beauty of some of Sir W. Beechey's pictures) is a remarkably fine work of art" ("Cabinet of Modern Art," p. 100). This portrait was apparently done as a "speculation," as it does not appear to be in the Royal collection, and was not exhibited at the Guelph Exhibition in 1891, when the late Queen lent a number of Beechey's portraits of Queen Charlotte's children, which had also appeared at the Academy of 1797. The portrait indeed would seem to have lain on Beechey's hands, for at his sale at Christie's rooms on June 11, 1836, when it was described as "the original engraved picture," it was bought in at 60 guineas and at the Beechey sale at Rainy's, on July 19, 1839, the same portrait was "passed." The background of the portrait was formed by a view of the gardens at Frogmore. The portrait of the Queen which

we are permitted to reproduce here is probably a version of the picture in question. The bust of this portrait of the Queen was frequently engraved: by Bartolozzi in 1799, with elaborate decorations as "Patroness of Botany and the Fine Arts," by M. A. Bourlier in 1806 and for Cadell's "British Gallery of Contemporary Portraits," 1809. It must have been a good portrait, for it met with the approval of Anthony Pasquin (John Williams) one of the most caustic art critics of the day, and an enemy of mankind generally. In his "Critical Guide to the Present Exhibition at the Royal Academy for 1797," Pasquin says: "This is a very forcible likeness of the Queen, and very reputable to its author; the figure is well drawn, and the colouring is like the object it represents, calm, harmonious and correct. The pretensions of Mr. Beechey to hold a high rank in this department of his profession, are so legal and uncontradicted, that we should be amazed at his not being an R.A., if we were less acquainted with the cabals and meannesses and personal pique which distract and disgrace the measures of this regal institution" (p. 10).

At the opening of the 1794 Academy Beechey ranked not only as an Associate, but as the Portrait Painter to Her Majesty. Lawrence was "R.A. elect" and Principal Painter in Ordinary to Her Majesty. Hoppner was an A.R.A. and Portrait Painter to the Prince of Wales. Into the comparative merits of these three men we do not propose to enter, but between them they very largely monopolised the fashionable

portrait painting of the day. Reynolds and Gainsborough were gone; Romney was in failing health, and no longer able to work with the incessant application of a few years previously. Opie, it is true, was in the full enjoyment of his powers; Martin A. Shee was making considerable headway as a portrait painter; but beyond these the exponents of portrait painting were very second-rate indeed. Pasquin went so far as to say, in his notice of the 1794 Academy, that "we have but three decided portrait painters in the kingdom, which are: Romney, Shee and Beechey; the rest are diseased with all Sir Joshua Reynolds's worst habits." In point of number, Beechey was well represented in the 1794 Academy;* he had eight portraits and one fancy picture. The portraits were Lady Arden (*i.e.*, Margaret, eldest daughter of Sir Thomas Spencer Wilson, who married in 1787 Charles George Baron Arden, and died May 20, 1851; her second son became sixth Earl of Egmont in 1841), Lord Tracy (who died in 1797, when the title became extinct); Dr. Symonds; Mr. Wallis; the Bishop of Norwich (Dr. Charles Manners-Sutton, 1755-1828, brother of the first Baron Manners, afterwards, in 1805, Archbishop of Canterbury, the active Church revivalist); Dr. Strachey, who has already been mentioned (John Strachey, 1738-1818, Archdeacon of Suffolk, and Chaplain in Ordinary to George III., his elder brother, Henry, was created a Baronet in 1801);

* Owing largely to the war with France, and the unsettled state of affairs generally, this year's exhibition contained only 670 numbers against 856 of the previous year.

and portraits of two gentlemen whose names have not come down to us.

The fancy picture represented *Mrs. Siddons with the Emblems of Tragedy*, in which Beechey would appear to have at once challenged Sir Joshua's famous masterpiece. The inevitable comparison was unfortunate for Beechey, assuming that it was ever in his mind to challenge Sir Joshua's supremacy. "Mr. Beechey, the artist, has finished a portrait of Mrs. Siddons in the character of Lady Macbeth in the dagger scene: Mr. Kemble is introduced in the same picture in the portrait of Macbeth." From a newspaper cutting in Messrs. Colnaghi's possession, we gather that Beechey's Mrs. Siddons was a failure; even his greatest advocate, Pasquin, condemned it: "The figure" (he says) "is not accurately designed, and the attitude is affectedly disgusting. It conveys the semblance of a gypsy in satten, disporting at a masquerade, rather than the murder-loving Melpomene. As a portrait the figure is too thin for the original, and as a picture it is too imperfect to be valuable to a connoisseur." The same candid critic goes on to say: "Mr. Beechey has this year most unaccountably fallen off from himself. His pictures are neither so rich, so graceful, or so true as they were the last year. He has suffered Mr. Hoppner to supersede him, which is a sufference that took place while his genius was tipsy and his enemies vigilant." The picture of Mrs. Siddons was distinctly "damned," and it remained in the artist's possession. At his sale at Christie's on June 11, 1836, it was bought in at sixty guineas, and at the sale at

Rainy's, after his death, July 19, 1839, it was "passed." The portrait of Mrs. Siddons, it may be mentioned, was a whole length, and "although admirably painted" (says the writer of the biography of Beechey in the "Cabinet of Modern Art"), "the style of the head-dress and the hideous costume of the time deprive it of much of its value as a picture." There is, however, another Beechey portrait of the great actress now in the National Portrait Gallery (canvas, 29½ in. by 24½ in.), to which it was presented by Delane, the editor of *The Times*, in 1858; it was at one time the property of her nephew, Horace Twiss, and is said to have been "painted about 1798." It may, however, be the finished study for the whole-length portrait exhibited in 1794.

The "Dr. Symons" should read "Symmons," the personage being Charles Symmons (1749-1826), a well-known man of letters, the biographer of Milton and Shakespeare, the translator of the *Æneid*; a minor poet and a strong Whig in politics; he was rector of Narberth and Lampeter. The portrait, which Pasquin pronounced "fair, clear and unsophisticated," was described in one of the papers of the day as of "a clergyman in his academical dress," and was engraved as a private plate by Grave. Symmons married in 1779 Elizabeth, daughter of John Foley and sister of Sir J. Foley; the Foleys of whom Beechey exhibited portraits in 1795 and 1800 were doubtless of the same family. The "Mrs. Symonds and Family" of 1803 may have been the wife and children of the above Charles Symmons. In



MASTER BOYCE

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1794 Beechey removed from Hill Street to No. 8 George Street, Hanover Square, where he continued to reside until 1836, and in the occupation of which he was followed by Thomas Phillips, R.A.

Beechey had eleven pictures in the Academy of 1795, of which ten were portraits; all with one exception have been identified. One of the best of these was a portrait of Miss de Vismes (No. 70) in a straw hat, and described as "remarkable for ease and elegance." This lady may have been a daughter of Gerard de Vismes, of Grosvenor Square, whose country residence was Wimbledon Lodge, "a new and elegant house," which he built, having for neighbours the Right Hon. Henry Dundas, John Horne Tooke, and other celebrities. There was also a portrait of Mrs. Meux, Jr., without doubt Eliza, daughter of Henry Roxby, of Clapham Rise, who married, June 28, 1792, Richard Meux, elder brother of Henry Meux, first baronet, and probably sister of the Miss Roxby of the 1796 Academy. No. 45, *Portrait of a Gentleman*, was Thomas Le Mesurier, who matriculated at New College, Oxford, in June 1774, M.A. 1782, B.D. 1813, and became rector of Newton Longueville, Bucks, and of Haughton-le-Skerne, 1812, where he remained until his death in July 1822. This portrait, of which a private plate was engraved in stipple by Edward Finden, shows him to three-quarter length, seated in an arm-chair, looking slightly to right, in dark coat and vest, with ample white neckerchief tied into a bow, index finger of left hand in a partly opened volume. The portrait is the property of his great grandson, Mr. A.

S. Le Mesurier. No. 110, *Portrait of an Admiral*, represented Admiral Sir Thomas Pasley, 1734-1808, and the mezzotint engraving by Charles Townley, published in September 1795, shows this officer to three-quarter length, standing, directed to left, in uniform, right hand on flag on block to left, left hand resting on hip beside hilt of sword.

The others included Mr. Foley (probably the Hon. Andrew Foley, M.P.), son of the first Baron Foley (who was residing at this time at 52 Park Street, Grosvenor Square, and died on July 28, 1818); of Miss Watson; of Lady Caroline Campbell, of Major-General Alured Clarke, the distinguished officer who became Field Marshal in 1830, and died in 1832, and of Mr. Hodges, who was probably William Hodges the artist.

Beechey also had eleven exhibits in the Academy of 1796 (which comprised 885 numbers as against 735 of the previous season), every one of which has been identified: they were Miss Roxby; Sir Phillip Stephens (1725-1809), the Secretary of the Admiralty, a F.R.S. and M.P. for Sandwich 1768-1806 (perhaps the "Mr. Stephens, Admiralty," whose name appears in the 1789 list of Beechey pictures, and who was created a baronet in 1795); Miss Hadfield* (this picture is undoubtedly identical with the very fine whole-length portrait known as Mrs. Hatfield, the property of Lord Burton); Lady Young; a lady from the East Indies, Mrs. Johnson;

* This lady was probably Amelia Caroline, daughter of General White, and wife of Joseph Hadfield, Esq., of Broad Street, London, a merchant to whom she was married at Low Layton, Essex, on June 16, 1795.

Lady Rous (*née* Charlotte Maria Whittaker), second wife of Sir John Rous, sixth baronet, created Baron Rous on May 28, 1796, and Earl of Stradbroke in July 1821; two officers, probably father and son, Captain Earle and Captain W. Earle—that of the latter may be identical with the portrait of William Earle, eldest son of Giles Earle, Esq. (the property of the Hon. Payan Dawnay, of Beninborough Hall, Yorks), which was sold for a small sum at Christie's on December 3, 1892; a Mr. Makepeace (possibly John Makepeace, Esq., of 4 Gray's Inn Square); Beechey's old friend and fellow student at the Royal Academy Schools, John Banister, Jr., who gave up art for the stage; and a portrait of Mr. Meux, possibly the son of the Mr. Meux whose portrait was in the Academy of 1792—*i.e.*, Henry Meux, who was created a baronet in 1831. The picture of Lady Young, wife of Sir William Young, is described by Anthony Pasquin as "an admirable full-length, and is one of the best pictures in the exhibition." That of "The Younger Banister" is admitted by the same authority to be a "delicate impressive likeness," whatever that may mean, and "is the best male portrait, in oils, in the present exhibition: why the *hangmen* have placed it in the ante-room we cannot devise, unless it arose from an aristocratic unwillingness to permit the subject to associate with what is termed the best company." In some general remarks on the exhibition the same writer says: "In this exhibition we have three Portrait Painters who deserve particular notice, but not in the same degree: the Academy has not now a

Reynolds, whose genius in this branch of the art towered far above any *thing* now in existence: but if the Portrait Painters of the present day be brought before the tribunal of fair criticism, and tried by the evidence before it—viz., their works exhibited in the collection at Somerset House—the pre-eminence cannot be denied to BEECHEY: LAWRENCE follows him; and then, *magno intervallo*, HOPPNER and HAMILTON”; and, further, that “nothing but the grossest partially can dispute this fact.”

In dealing generally with the exhibits of Beechey, Lawrence and Hoppner, a writer in the *Monthly Mirror* of May 1796 observes: “Beechey has fewer eccentricities than his competitors—for he never distorts his figures for the sake of extravagant attitude—he is less fantastic in his design and less exuberant in manner, in short, he has more nature than the other two. . . . Beechey, who is more fixed and determinate, both in his colouring and outline, studies only to be *chaste*. Nothing will better ascertain this than a comparison of his portraits of Sir Phillip Stephens and Lady Young with Hoppner’s Duke of Bedford and Lady Charlotte Campbell and Lawrence’s Duke of Leeds and Miss Ogilvie.”

Although Pasquin’s verdict has not been wholly ratified by posterity, it probably reflected the general opinion of the critics at the time it was written. We get, also from Anthony Pasquin, one of those little side-lights on the artistic temperament which shows that human nature was pretty much the same a century

or more ago as it is to-day. Before the final arrangement of the exhibits, we are told that Mr. Hoppner and Mr. Westall, who were nominated as the *hangmen* of the year, discovered that there were too many pictures: "The former wrote a card to Mr. Beechey informing him that if he would withdraw one of his whole-length portraits, he would withdraw one likewise: extraordinary as it may seem, there was no answer returned to this epistle; but the measure took place, and Mr. Beechey was so highly incensed at the presumption of Mr. Hoppner, that he sent angrily to have all his pictures returned, but sent in vain. We have only to remark that Mr. Beechey was very much in the wrong to attach any idea of *presumption* to a gentleman so proverbial for modesty and good sense as Mr. Hoppner; and we trust, he feels abashed at such a misappropriation of epithet." ("A Critical Guide to the Exhibition of the Royal Academy," pp. 5-6.)

Pasquin's above-quoted verdict probably held good at the Academy of 1797, when Beechey had six portraits of royal personages hung, in addition to three others. It was the year of Lawrence's unfortunate *Satan calling his Legions*, a subject which he might quite well have left in the hands of Fuseli, in whose particular preserves the young artist would seem to be poaching. Lawrence's *Satan*, upon which he had expended an enormous amount of time and energy, was generally condemned; it is now the property of the Royal Academy, having been purchased at the artist's sale on June 18, 1831, for 480 guineas; and the general

opinion upon it passed in 1797 will be generally ratified by any one who cares to examine the picture to-day. In addition to the *Satan* Lawrence had six portraits in this Academy, one of which was of Mrs. Siddons, against Beechey's nine. The portrait of Queen Charlotte, painted some years previously, has already been referred to; the Princesses were Amelia (73), Elizabeth Augusta (80), Mary (106), and Elizabeth (107), and the Prince of Wales (91), so that the artist had made ample use of his opportunities as a royal portrait-painter. The general opinion concerning the royal portraits was highly flattering to Beechey; in his notice of Princess Elizabeth, the irrepressible Pasquin describes it as "one of several vivid likenesses of the Princess; the colouring is rather too tender, yet there is a fascination in it altogether which repays us richly for our attention, but this attribute is more congenial to the subject than the painter; this amiable lady seems to have all that bland dignity of mind which characterises her brother the prince, she governs our hearts by complacency, and ensnares our good will by her condescension.

‘ Her liquid eyes ten thousand charms dispense,
Breathing at once both love and Innocence.’ ”

There seems to have been the usual blundering in compiling the official catalogue—"the misnomers and misnumbering in the catalogue are pertinent and whimsical." According to the *Gentleman's Magazine* *

* From the same source (April 1839, p. 433), we learn that Beechey was "employed to paint whole-length portraits of all the



JOHN BOYDELL, LORD MAYOR OF LONDON

National Portrait Gallery

this series of portraits was painted for the Prince of Wales. The compiler of the Guelph catalogue, however, states that these portraits were "executed by the painter during his residence at Court, in the capacity of instructor to the princesses, who, with the King and Queen, entertained for him the strongest regard" up to the last (p. 17). This is more likely to be the correct version, for, if the Prince of Wales desired such a series, the strong probability is that he would have commissioned his own official portrait painter, John Hoppner.

These portraits are all three-quarter length in size, on canvas 35 in. by 27½ in., and nearly all were lent to the Guelph Exhibition, New Gallery, 1891, by Her Majesty Queen Victoria, from Buckingham Palace. The series as exhibited comprised the Princesses Charlotte, Amelia, Sophia, Elizabeth, Augusta and Mary, so that, apparently, those of Princesses Charlotte (afterwards Queen of Wurtemberg), and Sophia were not sent to the Academy, and possibly the portrait of the Prince of Wales is no longer at Buckingham Palace, in which case it would have been given away by the Prince after his accession to the throne. "Mr. Beechey's portraits of the Royal Family are fine," says one of the critics; "that of Her Majesty is the most pleasing resemblance we have seen; had it been painted for an exhibition room it would have had

Royal Family for the Gothic Palace erecting at Kew. There is also an apartment in Frogmore Palace which is decorated entirely with portraits by the same artist."

more force. The portrait of the Princess Amelia (erroneously catalogued Princess Mary) is in very elegant taste, well drawn and exquisitely coloured."

The portraits of the Queen and her children enjoyed great popularity not only at the Academy, but as engravings. Nearly all of them were reproduced in *La Belle Assemblée*—the fashionable and widely-circulated lady's magazine of the day—during 1806, and were also printed in colours and published in a volume by E. Harding under the title of "Portraits of the whole of the Royal Family," 1806, whilst some of them were copied on enamel by Henry Bone. These engravings would have served as a splendid advertisement of Beechey's talents as a portrait painter, and the inevitable result would have been a large number of commissions. There can be no doubt that the artist painted many replicas of these royal portraits. It was fitting that the portrait of Lord Cardigan, to whom it is stated Beechey owed his introduction to George III., should appear in the same exhibition, and it figures in the catalogue as No. 150, *Portrait of a Nobleman*, No. 165, was a *Portrait of a Celebrated Actress*, who has been identified as Miss Leake, the famous Drury Lane singer, a native of Norfolk, and a pupil of Dr. Arnold, the celebrated composer; this portrait was engraved by Ridley for the *Monthly Mirror* of January 1799, and represents her standing near a pillar, smiling and holding a mask, with flowers in her hair. The portrait of Master Hatch as Marshall's attendant at the Montem concluded Beechey's exhibits at the Academy of 1797.

Every portrait painter has suffered serious financial

and probably artistic loss through the fickleness of sitters, some of whom keep the first few appointments to sit, while others have sufficient energy to see the portrait finished, but not enough to pay for and take the picture home. Romney had several scores of sitters of both types. Beechey had them also, and the following interesting letter shows that at least one of these dilatory sitters had the thoughtfulness to make good his remissness. The letter, written from Colchester on January 3, 1805, refers to a portrait begun in 1797; it is from the Hon. Douglas Gordon Hallyburton, only son of Charles, fourth Earl of Aboyne, by his second wife; the writer, who was then Assistant Quarter-Master-General, was born in 1777, succeeded to the estate of his cousin, the Hon. Hamilton Hallyburton of Pictur, in 1784, and died on December 25, 1841. The letter (the original of which belongs to Mr. Ernest Beechey) is as follows:

“SIR,—If I had as bad an opinion of your memory as probably you have of mine, I should think it necessary to recall to your mind by many minute particulars, the recollections of the person whose name you will find at the foot of this letter, and who at his mother’s desire sat to you, more than eight years ago. I should say he was then a young gentleman who had rather outgrown himself, and who having just left the University, chose to be painted in a black coat and with a book, rather than in a red coat and sword, which are now more appropriate emblems of the profession he has just entered into. If a picture answering to this descrip-

tion is still in existence, it can be no other than that of Mr. Hallyburton.

I have always found that the most likely way of being excused for any negligence is fairly to confess it and not to invent excuses, which cover the fault about as much as a vine leaf covers the whole body of one of our colossal statues. I shall therefore only say, sir, that I accuse myself of great negligence in not having very long ago paid the full price of my picture and removed it from your house. I think it not unlikely, that you may have supposed me to be either dead or held in profound sleep, and therefore in some moment of exigence, may have betaken yourself to the canvas of the defunct. Perhaps some fair lady occupies the place I once held ; who far from neglecting her image for eight years, every day beholds herself, as drawn by you, with greater delight than she could receive from looking in the glass. Should this be the case, I must confess the canvas is better employ'd than in exhibiting one who seldom wishes to see himself but when he shaves. If however, my picture is still in existence, I beg leave to express to you my regret at having so long neglected it, and to say that I hope to be in town in three weeks, or a month, and will certainly have the pleasure of calling upon you, etc. etc. etc. May I beg you will favour me with a few lines in answer to this, and believe me, sir, a real admirer of your works, and

“Your most obedient very humble servant,

“D. G. HALLYBURTON.”



Collection A. R. d'Almeida.

BROTHER AND SISTER

The Louvre

CHAPTER III

1798-1806

BEECHEY's principal picture in the Academy of 1798 was one of the chief attractions of the exhibition, and was by far not only the most important work which he had attempted, but also the most ambitious. It figures as No. 178, and is thus catalogued: "His Majesty reviewing the Third or Prince of Wales's Regiment of Light Dragoons, attended by H.R.H. the Prince of Wales, H.R.H. the Duke of York, Sir W. Fawcett, General and Adjutant-General, and Knight of the Bath, Lieutenant-General Dundas, Quarter-Master-General and Major-General Goldsworthy, His Majesty's first Equerry." The conception of the picture would seem to have dated from about 1794. "At this time (1794) Mr. Beechey had a cottage at Craven Hill, near Bayswater, and was in the habit of passing through the park every morning on his way to Great George Street. On one of these occasions it happened that the King (George the Third) was reviewing the Household Troops. He was mounted on his favourite white horse, Adonis, and was attended by the Duke of York and Generals Fawcett, Dundas and Goldsworthy. The day was fine, and the exhibition so agreeable to the

painter that he remained to witness the evolutions ; and having made a sketch of the scene, with the portraits of the King and the Duke of York in the foreground, he took an early opportunity of showing it to His Majesty, who was pleased to give him a commission to paint a picture in which the figures should be represented the size of life. This he accordingly did, so much to the satisfaction of his patron that he not only paid him liberally for his labour, but conferred on him the honour of knighthood. . . . This was an arduous undertaking, and is, so far as we are aware, almost the only work of its kind which has been produced in England at the time at which it was painted. The horses, although Mr. Beechey had had little practice in animal painting, are as faithful and spirited portraits as their riders ; every facility for his achievement of the task he had undertaken having been afforded to him by His Majesty. The picture occupied, when exhibited, a large portion of the end of the great room of the Academy." (Alaric Watts, "The Cabinet of Modern Art," 1836, pp. 101-102.)

The picture is on canvas, 13 ft. 8 in. by 16½ ft. The king is in front on a white horse, whose head is turned to the left. He is in full regimentals, with a cocked hat. Just behind him is the Prince of Wales, in the uniform of the 10th, holding up his sword and giving the word of command. To the left of the King is the Duke of York, with Generals Goldsworthy and Sir David Dundas ; Sir William Fawcett is standing in front of them. The King is turning round to speak to

them, and points with his right hand to the cavalry charge in the left distance.

The 10th Light Dragoons (now the 10th Hussars) was frequently reviewed by George III. in company with the Prince of Wales, who entered the army as brevet-colonel, November 19, 1782, and after whom the regiment was called "The Prince of Wales's Own" on Michaelmas Day, 1783. In 1793 he was appointed Colonel-Commandant of the Corps, and succeeded as Colonel on July 18, 1796. . . . This picture is regarded as Beechey's masterpiece, and was very much admired at the time. But "although a clever and showy group of portraits, it has little of real nature; and is full of the painter's artifices. Thus, the King's white horse forms the principal light, and comes off the Prince of Wales's dark horse, and so on; the light and shadow of all the heads being the light and shadow of the studio, and not of the field." (Redgrave, "Century of Painters.") The King had several copies taken of it, one of which he gave to Lord Sidmouth, the figure of the Prince was omitted by the King's desire, a curious proof of his dislike of his son. When the Prince became King he hinted that it should be restored, but this was evaded. Benjamin Smith engraved the portrait of George III. from this picture.

Nearly all the newspapers spoke in highly flattering terms of the work. One (dated April 18, 1798) says that "the grouping of the figures is a strong proof of accurate judgment, and the horses are well drawn. The likeness of the Duke of York is, however, generally

allowed to be imperfect. The painter has thrown a pensive and sable cast over the features, that makes the countenance of a man ten or fifteen years older than his Royal Highness." (T. H. Ward, "Collection of Newspaper Cuttings.") Another speaks of this "picture of immense size, great merit, and a most brilliant effect, we were astonished when told by the artist that it was completed in two months." (Same collection.) The *Monthly Mirror* (May 1798) always friendly to Beechey, says: "This grand picture arrests the primary notice, as well on account of its execution, as of the elevated characters of the persons represented. The difficulties Sir William Beechey has surmounted are scarcely to be conceived but by an artist. These are the extraordinary magnitude of the work, far beyond anything he had ever before had an opportunity of treating. . . . The horses exhibit great intelligence, spirit and freedom. The evolutions of the cavalry are arranged to the advantage of the principal figures. The whole is the work of a master, and will be so considered by posterity. Of the likenesses every man will judge for himself: for my part, I think them excellent." A signed drawing for this picture was purchased by the South Kensington Museum in 1890 (No. 134). Mr. Ernest A. Beechey possesses a sketch-book of his great grandfather's with a large number of pencil drawings and sketches for this work. The original picture was until recently at Hampton Court, but has been removed to Kensington Palace, and is fully described, with a photograph, in Mr. Ernest Law's "Royal Gallery of Hampton Court,"

1898, p. 354. It was engraved in mezzotint by James Ward, April 10, 1800 ($25\frac{5}{8}$ in. by 23 in.), and of this there are seven progress proofs of the first plate, and seven of the second in the British Museum Print Room. On February 6, 1811, the same artist-engraver issued a mezzotint portrait of the King, whole length, directed to right, looking to front, mounted on his favourite charger Adonis. "This picture would be correctly described as copied from Beechey; on the seventh progress proof in the British Museum the engraver has written: 'The Horse painted from Adonis the King's charger by James Ward. The figure copied out of the Review picture by Hopkins. The whole painted over and finished by Mr. Ward, and now in possession of Lord Somerville.'" (Mrs. Frankau's "James and William Ward," pp. 97-8.)

So far as we have discovered, only one of the many replicas has come into the open market. This, a sketch only, was presented to General Sir R. Donkin by the Duke of York, and was lot 108 at Christie's on July 30, 1895, when it realised 90 guineas. Mr. Herbert Jackson possesses a replica on a small scale (about the size of the engraving), which, it is believed, Sir William Beechey painted; this may be identical with the "small copy" of this picture which the artist sold to Mr. T. Bernard in 1811 for 50 guineas. Soon after the Academy was opened, the King conferred (May 9) on Beechey the honour of Knighthood—"at the express intimation of the Queen, a mark of favour well-merited by the artist, and creditable to the discernment of Her

Majesty" (*Monthly Mirror*, May 1798, p. 282), and this was the first instance of such an honour being conferred on an artist since Sir Joshua Reynolds's time. During the same year also he was elected a Royal Academician, filling the vacancy caused by the death of William Hodges.

The King's dislike to his eldest son is too well known to be dwelt upon here; the presence of the Prince in this great picture is accounted for in the following manner. When the work was nearly finished, the Queen came into the studio and the artist said to her: "Now what I should *like* to do, and what would be the making of the picture would be to put the Prince of Wales on his black horse behind His Majesty's white one, but I should never dare to do it." So the Queen said "Oh, do, just dash it in for me to see." Sir William said it was as much as his life was worth to *do* it, but Her Majesty exclaimed, "Never mind, I will be responsible," and so it was done. Soon afterwards the King came in with his cheery greeting of "Well, Beechey, how are you—? What, what, what! What's that Beechey? Nonsense, I won't have it!" And ere he could make a reply the Queen said it was her doing, but he was very wroth and ordered it to be stripped off the frame and burnt; of course the artist obeyed, and thought it was sent away to be burnt, but the Courtier who took it kept it, and two years after when the King was reconciled to his son he asked where the picture was, "Didn't you finish it Beechey?" and when he was reminded of the incident he could not recollect it at



QUEEN CHARLOTTE

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all; the gentleman who kept the picture then produced it and it was finished with the Prince in it. How far or to what extent these stories (derived from family records) are true or otherwise, it is now impossible to state, but there is a most significant entry in Beechey's Account-Book under date September 2, 1817: "Of the Prince Regent from the Lord Chamberlain's office for altering the large picture of His Majesty on horseback, £105," and the only alteration which this sum would suggest is the addition to the picture of the portrait of the Prince of Wales himself.

Sir William used often to sleep at the palace and the King, an early riser, would come into his bedroom before he was up and say, "What, still in bed Beechey? Lazy fellow, get up and come out." One day he went into the studio and saw he had put a tree with autumn tints in the background of the picture of a lady he was painting, and said, "Hullo Beechey, red trees, *red* trees! No such thing as red trees, don't believe it." So next morning Sir William got up early and cut a bough with very red leaves and hung it on the easel before His Majesty came in; when he did come in he stared at it, and then said "Humph, painted by God, eh? Bad courtier Beechey, take it out," and of course he did. His object in painting a red background was that he might put more colour in the flesh tints, and he used to declare that there was so much colour under the surface that his pictures would outlast those of any painter of his day.

In addition to this great picture, Beechey was also represented at the Academy of 1798 by three portraits and a group. Lady Cawdor, No. 169, was Lady Caroline Howard, eldest daughter of the fifth Earl of Carlisle, and wife (she married on July 27, 1789, and died in 1848) of John Campbell who was created Lord Cawdor in June 1796: perhaps the Lady Caroline Campbell of the 1795 Academy is identical with the Lady Cawdor of 1798. Mr. John Trotter (1757-1833), whose portrait was, "in point of force and nature, entitled to rank very high" ("Public Characters," p. 355), and by another writer pronounced "the most scientific portrait of the day, and nearly concentrates the very perfection of the art," was one of several remarkable sons of Archibald Trotter of The Bush, Castlelaw, Scotland; he came up to London and obtained a post in a Government office where his great administrative capacity speedily procured his promotion "inasmuch that he became at last almost the sole and recognised director of a branch of the revenue, of vast extent and vital importance"; while having the direction of the National Stores, and the contracts for many supplies, he had found it necessary to purchase, build, and give a wide extent to premises adjoining his residence in Soho Square and spread into adjacent streets. When the Government department was formed, these spacious premises fell back into his hands, and his enterprise led him to build in 1815, what was afterwards known as the Soho Bazaar, which for long remained one of the sights of London. He purchased Dyrham Park, Herts.

His elder brother Alexander, was a Navy Office reformer whose enterprise involved his chief, Lord Melville, in trouble; and his younger brother, Coutts Trotter, was created a baronet on July 21, 1821. An interesting personal account of the Trotters is given in Jerdan's "Men I Have Known," 1886 (pp. 421-430).

The Mrs. Ed. Long, No. 234, was Mary, daughter of John Tomlinson, Esq., M.P. for Steyning, and wife of Edward Beeston Long, of Hampton; of her husband, also, Beechey painted a portrait of which an "unfinished" example was lot 65 in the Beechey sale at Christie's on June 11, 1836, when it realised only £3; it may have been only a replica of a finished portrait. The writer of the obituary notice in the *Gentleman's Magazine* (April 1839), refers to "one of the best of Sir William's works" as being in the possession of Edward Beeston Long's son, "Henry L. Long, Esq., of Hampton Lodge, Surrey; the subject is the *Infant Hercules*, Sir William often spoke of it as his favourite picture. Mr. Long, then a child of about two years of age, is painted as the young Hercules, while his elder brother, Edward Noel Long (afterwards of the Coldstream Guards, and lost on his passage to Spain in 1809), is represented as robing him in the lion's skin. This picture was afterwards, with the substitution of a cross for the club, copied by Sir William for his picture of St. John the Baptist." The portraits of Mr. Wedderburn's children, of which a photographic reproduction may be seen in Mr. A. Wedderburn's "The

Wedderburn Book," 1899, may also be mentioned. The Academy of this year was Beechey's greatest popular, if not artistic, triumph. During this year his portrait of H.R.H. the Prince of Wales was deposited in the Council Room of the Royal Academy on his election.

Beechey had no royal portraits in the 1799 Academy, but he had a picture, which curiously enough, brought him into rivalry with Lawrence, who, in 1798, exhibited his portrait of Kemble as Coriolanus at the hearth of Tullius Ansidius, which, in spite of its merits, "was never very much admired by the profession." Beechey's nine portraits of 1799 included one of Mr. Kemble, but not in character; it shows the great actor nearly full face, in dark velvet coat and shirt ruffles, hands crossed on a book, which rests on a table—this strong portrait is in the Dulwich College Gallery; another version of it is at the Garrick Club. This was followed in the next year's Academy by another picture by Lawrence, of Kemble as Rolla, and, in 1801, by the portrait of Kemble as Hamlet, now in the National Gallery, both engraved by S. W. Reynolds. Beechey's portrait of Kemble was a commission from Desenfans, and is in other respects interesting, as may be gathered from the following letter:

CHARLOTTE STREET, *Thursday morning.*

"DEAR SIR,—Some of your Brother artists will probably wish you joy with their lips only, and I wish you joy with all my heart, nay, my own vanity is



MRS. COPPELL

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gratified on this occasion, as I have always been partial to your performances. Indeed by conferring the honor of knighthood on you the king has honor'd himself as much as he has done you. Since I have shown my pictures to His Majesty, I have entertain'd the highest opinion of his taste from the remarks I heard him make. I am happy that he has now giv'n at once a fresh proof of his knowledge, and a fresh encouragement to the arts.

"I hope as soon as you are at leisure you will go on with [the] Kemble portrait, so that I may have to boast I possess *the first picture* of Sir William Beechey.

"Believe me, with great and sincere attachment,

"Dear Sir, Your humble obedient servant,

"NOEL DESENFANS."

Two of the Beechey exhibits of 1799 might rank as fancy portraits, Miss Lushington being represented as a Bacchante ("painted with uncommon spirit and great science"); and the celebrated "Anastasius" Hope in Turkish dress. There were also portraits of Mrs. Gooch—a lady of this name was residing, according to Boyle, at 20 Michael's Place, Brompton, in this year; the Marquess Cornwallis, a whole length in Robes of the Garter, engraved in mezzotint by James Ward, in the year of its appearance at the Academy; Sir William Young, doubtless a companion to the whole length of Lady Young of 1796; and Mr. Boulton, of Soho, Staffordshire, the eminent engineer, inventor and

associate of Watt, a nearly whole-length portrait engraved by W. Sharpe in 1801, by Cardon for the "British Gallery of Contemporary Portraits," 1822, and by Mackenzie for the *Union Magazine*, August 1802. Boulton was an old friend of the Beecheys, as may be seen from the following letter, written three years before his death. The letter is inscribed in Beechey's autograph, "Mr. Boulton, Soho, October 1806, with medals of Lord Nelson." The letter is as follows :

SOHO, *October 20, 1806.*

"MY DEAR SIR,—It is a long time since I gave you, under my own hand, a proof of my existence, which I am now just able to do, but nevertheless I am very weak and in constant pain.

"Although the Heros of Trefalga [*sic*] conquered the French and Spaniards, yet nevertheless feeble as I am I am now prepared to conquer them by the presence of their immortal and unconquerable commander; specimens of which I send you herewith in silver, copper and grain tin; but I beg you will view them as they lye in their boxes and touch the edges only.

"Allow me, dear sir, to present my love to Lady Beechey and my blessing to all your children with my most ardent wishes for your health and every other good you can desire.

"Remaining ever,

"My dear Sir William,

"Your affectionate friend,

"MATTW. BOULTON."

There were two other portraits in the Academy of 1799. One of Lady Carbery, who was Susan, daughter and sole heir of Colonel Henry Watson—chief engineer in Bengal—and wife of George, fourth Lord Carbery, whom she married on August 13, 1792; after his death in 1804, Lady Carbery married Mr. George Freke Evans of Bulgaden Hall, and died in 1828. The second of these two portraits was of a “Mr. Browne.” In this year’s Academy Henry Bone exhibited his copy on enamel of Beechey’s portrait of the Queen.

The rivalry of the four great portrait-painters of the day—Lawrence, Hoppner, Beechey and Opie—was perhaps never so manifest as at the Academy of 1799. All four had very nearly reached their highest level, and it was a question, not so much as to which would advance as to whether they would maintain their respective positions. With the exception of Opie, all were powerfully supported by one section or other of the Royal Family, and all were in the enjoyment of the patronage of “the rank and fashion.” Other men were slowly making headway, Martin R. Shee, William Owen, and Raeburn more especially; the most powerful rival of all, George Romney, had returned to his house in the North of England, a physical and mental wreck, after nearly forty years of incessant application, and an unrivalled popularity which existed for nearly a quarter of a century, entirely unaided by the “advertisement” of the Royal Academy.

Beechey’s eight portraits of 1800 included two of royal personages, the King and H.R.H. the Duchess of

York. That of the King, No. 69, was clearly a whole length on horseback, as, according to a newspaper cutting in Mr. T. Humphry Ward's collection, "The horse we understand was painted by Gilpin, and it is worthy of his professional repute." This portrait is, or was, at Windsor Castle; the artist probably executed a number of replicas, from "heads" to whole lengths, of this picture, which is probably the one engraved in mezzotint by James Ward in 1811; one of these, three-quarters or "a head," was in the artist's own possession in 1809, when it was engraved by A. Cardon for Cadell and Davies's series of portraits: it was bought in at the Beechey sale at Christie's, June 11, 1836, and was "passed" at the sale at Rainy's, July 19, 1839. An unexhibited whole-length portrait of His Majesty was painted by Beechey at this time, and is now at Lord Salisbury's residence at Hatfield: the King is standing, the face seen three-quarters to the left, wearing Field-Marshal's uniform and the Star of the Order of the Garter, he holds a cane in his right gloved hand, the other glove in left hand; Hatfield House and park are seen in the background; this portrait was presented by His Majesty in commemoration of his visit to Hatfield, June 13, 1800, at the Grand Review. It may be here mentioned that Lord Salisbury possesses copies by Sir William Beechey of Reynolds's portraits of George III. and Queen Charlotte.*

* With regard to copies after Reynolds: "We were once assured, on no less authority than that of the late Mr. Northcote, that Sir W. Beechey's copy of Sir Joshua Reynolds (now in possession

The portrait of the Duchess of York, No. 68, is a three-quarter figure portrait of much artistic charm ; it shows her seated in a white dress ornamented with gold, and with a three-row gold necklace, she holds a letter in her left hand, whilst others lie on a table to her left (canvas 35 in. by 27 in.); this portrait was presented by Her Royal Highness to Mrs. Gwyn, and was lent to the South Kensington Portrait Exhibition in 1868 by Mr. R. Gwyn ; it was successively in the Gwyn, James Price and Sir Julian Goldsmid's sales at Christie's, in 1889, 1895, and 1896, realising 75 guineas, 1200 guineas and 1400 guineas respectively. This is, presumably, the portrait by Beechey of the Princess engraved by M. A. Bourlier, for *La Belle Assemblée* of September 1806 ; but a slightly different portrait of her, looking to left, with a four-row pearl necklace, with high pleated collar, was engraved at about the same time by Scriven. Beechey's only other portrait of a " Person of Quality " in this Exhibition was that of Lord Carnarvon, whose brother, Charles Herbert, was, as we have seen, an early patron of the artist. Still more interesting was No. 179, *Lady Beechey*. The writer of the sketch of Beechey in " Public Characters, 1800-1801," says : " A portrait of Lady Beechey, with the youngest of eight children in her arms, we cannot omit noticing, as a strong example

of Lord Northwick), and his portrait of Mrs. Robinson (now in possession of the writer of this notice), were so highly approved by Sir Joshua Reynolds that when he saw them by the side of the originals, he declared that he had a great difficulty in recognising his own works."—Alaric A. Watts, " Cabinet of Modern Art," pp. 102-103.

of the manner which an artist succeeds when he paints *con amore* ; in point of drawing, resemblance, colouring and character it is a *chef d'œuvre*. If it came into our plan to enumerate this lady's performances in miniature (for she also is an artist, and a good one) many admirable little pictures might be added to this list." This picture was generally praised, one newspaper said that "the appearance of nature is ably represented in the child, and there is a pleasing expression of parental tenderness in the mother." Says the writer in the frequently-quoted notice in the *Monthly Mirror* : "he has been married several years to Lady Beechey, his second wife, an amiable and accomplished woman, who is herself an artist of very superior ability. They have been blessed with eight children, of whom the eldest is now only nine years of age." Beechey's other exhibits in 1800 included Mrs. Hill and child ; Captain Foley, probably a relative of the Mr. Foley of 1795 ; Mrs. Greenwood, perhaps the wife of the Mr. Greenwood of the 1792 Academy ; and Master Gosling, the first of a number of members of this family to sit to Beechey ; the other Gosling portraits will be found in the Account Books of 1817, 1820, and 1823.

A portrait of considerable interest was painted in 1800 by Beechey, viz., that of Nelson's father, the Rev. Edmund Nelson (1722-1802), a bust full face, in black gown (canvas 30 by 25), now the property of Earl Nelson ; a copy of it is in the Combination Room, Caius and Gonville College, Cambridge, of which College Nelson's father was a Fellow and of which also



MRS. COUTTS

From the engraving by T. Woolhorth

Beechey's son and grandson were *alumni*. The story of the portrait (which was lent to the Exhibition at South Kensington in 1868) is told in the following letter, dated March 4, 1800, from Lady Nelson to her husband: "I think you will be surprised when I tell you our good father is sitting for his picture. Sir W. Beechey is the fortunate man. You must know it is a profound secret. I went to Sir W. B. to ask his price, look at his pictures, and then inquire whether he would go to an invalid? The answer, 'No,' puzzled me: however I said, 'Sometimes general rules were broken through.' Sir W., finding I was rather anxious about this picture, said that really he never went to any person excepting the King and Royal Family. The Duke and Duchess of York had that instant left the house. I knew that. 'But, madam, may I ask who is the gentleman?' 'Yes, sir; my Lord Nelson's father.' 'My God, I would go to York to do it! Yes, madam, directly.' He was as good as his word, and has been here twice. I think the likeness will be an exceeding good one. I don't know whether the picture is for you or me. . . . The picture is for you, so I hear this morning" (Nicolas's "Despatches and Letters of Lord Nelson," iv. 514).

The first of the 1801 portraits was No. 79, H.R.H. the Duke of York. This was doubtless the whole length of the Duke presented to the Royal Military Hospital, Chelsea, in 1807, by Mr. Charles Greenwood, and lent to the Military Exhibition in 1890, No. 691, by permission of Lieut.-Col. Fitzgerald. The Duke,

who was popularly known as "The Soldier's Friend," was first President of this Hospital; he was the second son of George III., was born in 1763 and died in 1827. A coloured engraving, which shows a half figure, in blue uniform with Order of the Garter, directed to front and looking to left, was done by Maria A. Bourlier for E. Harding's collection of "Portraits of the whole of the Royal Family," May 19, 1806. A portrait of the Duke (canvas 51 in. by 61 $\frac{3}{4}$ in.) was presented in 1895 by Mr. T. J. Blakeslee to the Metropolitan Museum of New York. Another portrait of the Duke of York was exhibited at the Academy of 1812, and will be referred to in due course. A second royal personage was No. 144, H.R.H. Prince Augustus (afterwards Duke of Sussex), probably the portrait engraved by M. A. Bourlier for Harding's above-mentioned "Portraits," and lot 80 in the Duke of Cambridge's sale at Christie's, June 11, 1904, when it was purchased for 38 guineas by an American dealer. But the most important picture of the year was No. 125, Lord Nelson. This portrait was painted at the request of the Corporation of the City of Norwich for St. Andrew's Hall in that city. It is a whole length, and represents him standing on deck, directed to front, facing and looking towards right, in uniform with stars and orders, left hand on sword. This is the parent of a large number of replicas by Beechey himself, and of copies by others, whilst to enumerate all the engravings which have been done from it would far exceed the limits of this work.

General W. E. G. Bulwer, of Heydon Hall, near Norwich, possesses the original finished sketch in oils (canvas $17\frac{1}{2}$ by $15\frac{3}{4}$) of the head and shoulders of this great picture; this sketch is of very fine quality, full of vigour and life. The earliest engraving was in mezzotint by Edward Bell, published on May 1, 1805, and dedicated to the Corporation of Norwich "by their much obliged fellow citizen and humble servant, Jeremiah Freeman." A smaller picture, three-quarter figure, in naval uniform, breast covered with decorations, right sleeve fastened across, left hand on sword, was presented to the Corporation of the City of London by Alderman John Boydell, and was engraved by Richard Earlom in January 1806. The Earl of St. Vincent's version was engraved by R. Cooper for Cadell and Davies's series of portraits in 1815, and the Duke of Wellington's was, still later on, engraved by Thomas Hodgetts, May 1840. A portrait "which belonged to the widow of Nelson's coxswain, who gave it to the exhibitor shortly before her death in St. Paul's, Bermondsey," was lent to the Naval and Military Exhibition, Edinburgh, 1889, No. 176, by the Rev. S. M. Mayhew. Others have occurred for sale at Christie's from time to time, and it would not be difficult to swell the list. Beechey, according to A. A. Watts, "had the gratification of numbering" Lord Nelson "among his friends." "His lordship stood godfather to one of Sir William's children, and at his particular request presented him with the hat he wore at the Battle of the Nile. He parted with it, he said, as an

old and tried friend, for he had worn it in many battles" ("Cabinet of Modern Art," p. 102); this hat, with other relics, is still preserved in the Beechey family.

The two "ladies of quality" represented in the 1801 Academy were: Lady Georgiana Bathurst as "Adoration," a work engraved by Caroline Watson; and the Viscountess Folkestone, Lady Catherine, only daughter of Henry, Earl of Lincoln, and first wife of Viscount Folkestone, Earl of Radnor, to whom she was married October 2, 1801 (she died May 17, 1804). A copy by S. Woodforde of this portrait was sold at Christie's on May 4, 1901; the original picture is at Radnor Castle, and is here reproduced by the courteous permission of the Earl of Radnor, but the illustration gives little idea of its brilliant colouring. The exhibition also included "Rebecca; a Portrait," which a writer in the *Monthly Mirror* describes as "in the style of the Florentine school"; a "Portrait of a Lady," whose name has not been revealed, and one of a little girl, Miss Home, "dressing herself." In 1801 Beechey was a witness in the famous law case of *Delatre v. Copley*. When Copley finished his great picture of *The Death of Chatham*, he placed it in the hands of Bartolozzi, who undertook to engrave it for 2000 guineas. Bartolozzi contracted with the defendant to publish another engraving of the same, half the size, for which he was to give him £800. After working three years on it, Delatre finished it and sent a proof to Copley, who, however, was dissatisfied, and refused to



WILLIAM CROTCH

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of the Committee of Management*

pay the balance of £650, £150 having been paid during the course of the work. Bartolozzi spoke in favour of the engraving, and was sharply examined by Erskine; Beechey, Opie, Hoppner, Cosway and West pronounced the engraving extremely ill-executed, but the plaintiff obtained a verdict, with £650 damages.

Beechey managed to have two portraits of royal personages included among his eight exhibits of 1802; these were the Duke of Cumberland and Princess Augusta. That of the former, a half-length in the uniform of the Hussars, resting both hands on his sword, was engraved by Fogg for Harding's "Portraits of the whole of the Royal Family," 1806, and was included in the Duke of Cambridge's sale, June 11, 1904, when it realised 270 guineas; a replica by Beechey himself was lent by Lord Talbot de Malahide to the South Kensington Exhibition in 1868. The portrait of Princess Augusta is probably that which was engraved by Geremia for Harding's "Portraits," and represents her in a brown dress lined with blue, muslin kerchief round her hair, seated before a spinning-wheel; this was in the Cambridge sale, 1904, lot 74, when it realised 80 guineas; the same sale included three portraits of this Princess, a second, lot 79, showing her in white muslin dress, blue sash, and blue ribbon in her hair, and this realised 80 guineas. The most important of these three portraits will be referred to in dealing with the Beechey exhibits of 1819, whilst a fourth portrait of her, at Buckingham Palace, has already been described (p. 53). The 1801 portrait

of Nelson was followed, appropriately enough, in 1802, with one of Sir William Hamilton, the husband of Emma, Lady Hamilton, whose name is so indissolubly associated with that of Nelson. This portrait of Sir William Hamilton, who died just twelve months after its exhibition, has disappeared. The portrait of Mr. Watt, of Soho, Staffordshire, No. 101, represents the famous James Watt* (1736-1819), the eminent engineer, and partner of Matthew Boulton, whose portrait was in the 1799 Exhibition; this portrait was painted on Watt's retirement from the business, in which he had successfully effected a transformation of the method of locomotion, and represents him a grey-haired elderly man, in dark coat and white stock, directed to front, full face. It has frequently been engraved: by Thomson for the *European Magazine*, 1820; by G. C. Picart, for "The British Gallery of Contemporary Portraits"; by C. E. Wagstaff, for Knight's "Gallery of Portraits," 1833-7, when it was in the possession of J. Watt, of Aston Hall, Birmingham; and by Hinchcliffe, for Beckmann's "Inventions." Another interesting portrait of this year was No. 274, *Mr. Watts*. This was David Pike Watts, of Portland Place, London; and this portrait, with other things, passed into the possession of Jesse

* This great man, to quote Lord Brougham's words, by "directing the force of an original genius, early exercised in philosophical research, to the improvement of the steam-engine, enlarged the resources of his country, increased the power of man, and rose to an eminent place among the most illustrious followers of science, and the real benefactors of the world."

Watts Russell, of Ilam Hall, Staffordshire (it forms No. 24 in the 1827 catalogue of that collection), whose choice gallery of pictures was dispersed at Christie's in July 1875, when a splendid landscape by Gainsborough was secured for the National Gallery. Jesse Russell married, as his first wife, Mary, only child and heir of David Pike Watts, and assumed the surname of Watts in March 1817, presumably on the death of his father-in-law. There was evidently a more than business intimacy between David Pike Watts and the artist, who apparently was at one time his patron's guest. In the Jesse Watts-Russell sale, July 3, 1875, there were four pictures by Sir William Beechey, all presented by the artist (lots 2-5): *View from the House of David Pike Watts, Esq., St. James's, Dover*, dated 1802; *Beggars at a Cottage Door*; *St. Radigund's Abbey, Dover*; and the companion picture. The last two pictures, also painted in 1802, were again sold, together, at Christie's, on May 6, 1905, when they realised 20 guineas. The Academy of 1802 also included a portrait of Mrs. Skottowe, and a group of Lady Temple and her son Lord Cobham. Lady Temple was afterwards Duchess of Buckingham, and her son (born 1776) succeeded his father in 1813 as second Marquess of Buckingham: he became Duke of Buckingham and Chandos in 1822. When the art collections of the family were dispersed, this picture was amongst them, forming lot 115, in the sale at Avington House, near Winchester, in 1848. The Stowe Catalogue of 1838 (p. 50) includes a Beechey portrait of this the second

Marquess and first Duke of Buckingham and Chandos, but it was not included in the famous sale held at Stowe in 1848.

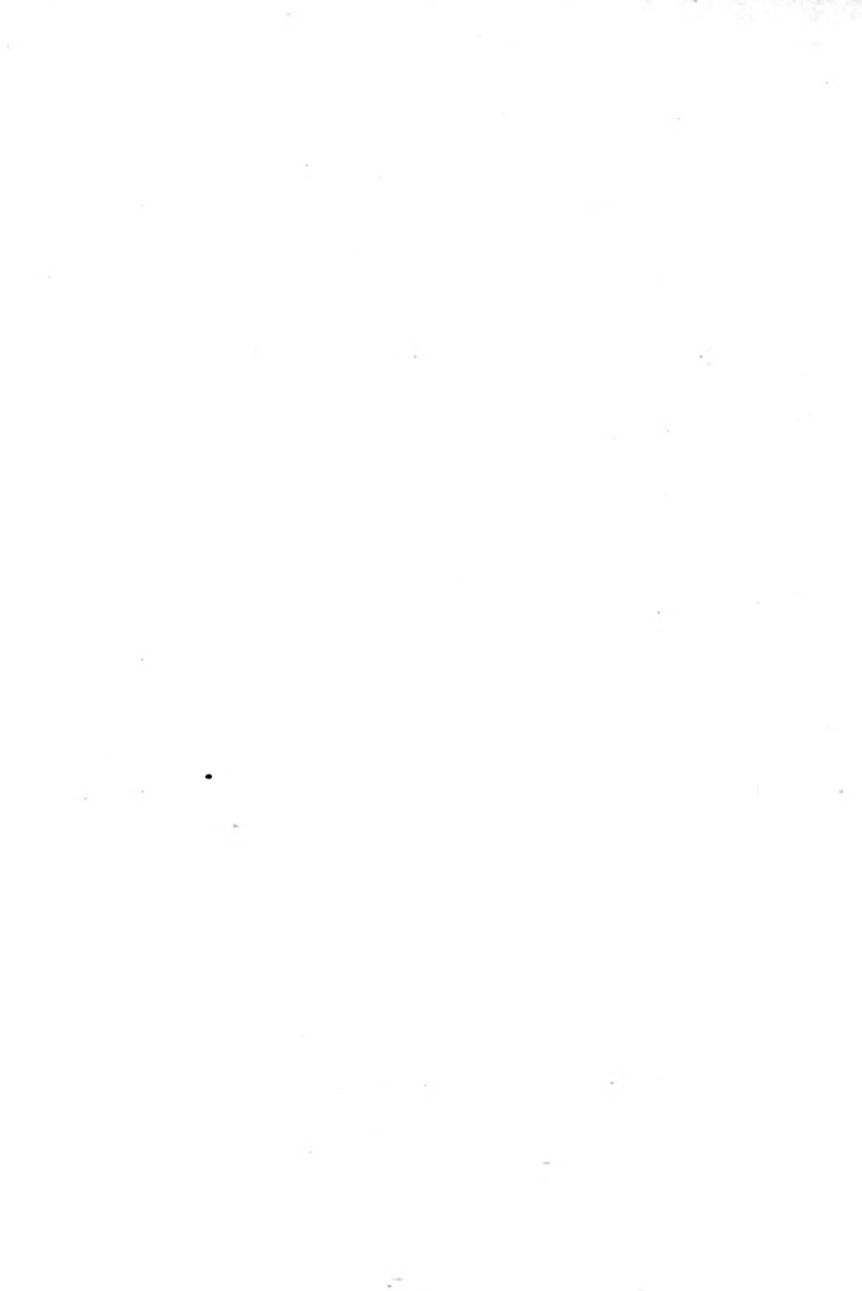
Beechey had only five portraits in the 1803 Academy ; and one of these, No. 129, was of the Princess Sophia of Gloucester, eldest daughter of the first duke ; the engraving of Scriven in *La Belle Assemblée* of November 1808, is of the head and shoulders only ; she is wearing a white low dress, arms bare, three-row pearl necklace, and with white head-dress, the ends of which fall over her right side, right hand resting against her face. Another portrait of her, in white muslin dress, a pearl necklace, and pearl ornaments in her hair, was in the Duke of Cambridge sale of June 1904 (30 in. by 25 in.), lot 76, when it realised only 55 guineas ; and yet another, half-length, life size, in brown dress and upright lace collar, gold necklace (30 in. by 24 in.), was lent by the Earl Waldegrave to the Exhibition of Portraits of the Monarchs of Great Britain at the New Gallery in 1901-2. A second portrait of this year was that of *Charles, Earl of Romney* (No. 55), a whole length, standing, looking to front, right hand on paper on table to left, sword in left hand ; this was engraved in mezzotint by Valentine Green, October 15, 1803. Either the original portrait or a replica of it is now at Petworth,* Lord Leconfield's seat ; another version was engraved as a book-illustration early in the nineteenth

* " Among the kindest and most liberal patrons of Sir William Beechey it would be an injustice to both parties not to mention the name of the Earl of Egremont ; indeed, it would be difficult to



MISS CROWE (MRS. TRAFFORD)

By permission of E. S. Trafford, Esq.



century by W. Bromley, "from the original painting . . . in the possession of the Marine Society," a head and shoulders only, in robes. Miss Halton figured as No. 11; Sir W. Staines,* No. 65, was an eminent city magnate, knighted on October 26, 1796, the year before he served as sheriff (he was elected alderman in 1793); in 1801 he became Lord Mayor, and died at Clapham on September 11, 1807; he was a stone-merchant of Milbank Street. A group of Mrs. Symonds and Family formed No. 117,—“In the family group of Beechey,” says one of the newspapers, “there is truth of design and force of colouring. It is placed in the centre of the great room, and is one of his best

point out any man of worth and genius who has made the fine arts his profession, who has not received more or less encouragement at his hands” (“Cabinet of Modern Art,” p. 103). The Earl of Romney, mentioned above, married Frances, daughter of Charles, Earl of Egremont (and sister of George, Earl of Egremont, the art-patron mentioned by the writer of the above quoted notice in the “Cabinet of Modern Art”); and the other pictures by Beechey purchased by the Earl were *Venus and Cupid*, Mrs. Hasler as Flora, Lady Burrell as Hebe, a second portrait of Lady Burrell, and Charlotte Tredcroft, Lady King, dated 1820,

* “When Mr. Nollekens once had occasion to visit the church of St. Giles, Cripplegate, he asked me to walk with him; and as we entered Jewin Street, we met Sir William Staines, who informed him of his having been chosen Mayor, and that he should send him a ticket for the civic dinner. Nollekens: ‘Dinner! Bless your heart, I’d rather dine at home; you citizens make such a noise, and I get my clothes spoiled’ . . . Staines: ‘Have you bought any stone lately? I have some very close Yorkshire.’ Nollekens: ‘No, I don’t want any.’ Staines: ‘Well, then, you won’t dine on my day?’ Nollekens: ‘No, but I suppose my friends Sir William Beechey and Sir Francis Bourgeois will be there.’—J. T. Smith, “Nollekens and His Times,” vol. i, pp. 349-50.

works ;" but nothing is so far known of either Mrs. Symonds or of Miss Halton.

Only one of Beechey's 1804 Academy pictures—seven in number—has been identified ; and this, No. 416, *Mr. Heaviside*, does not appear to have been a good portrait. John Heaviside (1748-1828), his town address was 14 George Street, Hanover Square, a few doors from Beechey's old residence at No. 8, was a distinguished surgeon of Geddons, Herts, and this portrait was engraved in mezzotint by W. Say, half length, in plain coat, buttoned, looking to front, in July 1803 ; and it was again engraved by J. Cochrane for Jerdan's "Portrait Gallery," 1830-4 (vol. ii.) ; an enamel of it was exhibited by H. Bone in the 1806 Academy, No. 765. A writer in one of the newspapers (Colnaghi, "Collection of Newspaper Cuttings") declares it to be "by no means a good or faithful likeness of the worthy original. This, among other instances, proves that a painter may gain, perhaps deservedly, great reputation without the wise intention of preserving it by great care and assiduity."

Both *Hebe* and *Psyche* were subjects which frequently attracted Beechey, and one each of his many versions of the two appeared at the Academy now under notice. Without exhausting the subject, it will be necessary here to enter somewhat fully on his versions of both. *Hebe* figured first as No. 6. There can be no reasonable doubt that the earliest of this numerous family was the small picture painted on panel (30½ in. by 24½ in.) in 1803 for Charles Small Pybus ;*

* Pybus was a barrister, M.P. for Dover, and one of the

this is a charming picture of no ordinary artist's model ; a half figure in low classical dress, directed to left, and looking at the spectator three-quarter face, the left arm is bare, with jewelled armlet above the elbow, hair falling in curls over forehead and neck and bound with a jewelled band. She is holding with both hands a tray, on which is resting a vase. This picture realised 500 guineas at Christie's on May 8, 1897, lot 80, and an illustration of it is given in this book. It is highly probable that this is another version of the Petworth picture of Lady Burrell (Frances, daughter of George, Earl of Egremont, married May 8, 1808, Sir Charles M. Burrell, M.P., and died September 28, 1848) ; a presumption greatly strengthened by Watts's statement that the portrait of "his lordship's daughter" (Lady Burrell) was "beautifully copied in enamel by Bone, who represents her as Hebe" ; in 1806 H. Bone exhibited at the Royal Academy, No. 706, an enamel of *Hebe* after Sir W. Beechey. A much later picture, and not nearly so fine, signed with monogram and dated 1823, was in the Massey-Mainwaring sale at Robinson and Fisher's, June 10, 1898 ; it is said to represent the artist's second daughter, Charlotte Earle, who married on July 26, 1825, the third Lord Grantley (she died on May 1, 1878) : this is also a half-figure portrait, and shows her in white low classical dress, with a gold and ruby armlet and bracelet, facing front, and looking to right ; the dress is suspended over the left shoulder

Commissioners for the office of Lord High Admiral from 1791 to 1795. Beechey's portrait of him (29½ in. by 24 in.) is now in the Dulwich College Gallery.

by a blue ribbon, a wreath of roses and other flowers in her hair, her right hand about to remove the cover from a gold drinking cup (canvas, 24½ in. by 29 in.); this picture was purchased for 125 guineas by M. Sedelmeyer, of Paris, in whose sixth series of "Painting by Old Masters," 1900, it is illustrated. Another portrait of *Lady Grantley as Hebe* was sold at Christie's on March 22, 1900, lot 113, 168 guineas; and one of *Lady Beechey as Hebe* (from "the Beechey Family") figured as lot 120 at Robinson and Fisher's, May 21, 1903. There can be no possible doubt that Charlotte Beechey sat to her father for a fancy picture of *Hebe*, for the present Lord Grantley possesses among nine pictures by Beechey one of his daughter Charlotte, who became Lady Grantley, in this character. Another *Hebe* was lot 63 at Christie's, February 10, 1899. Two pictures on a very large scale were exhibited at the British Institution—(1) in 1810, No. 43, *Hebe feeding the Eagle of Jupiter*, 72 in. by 60 in., and (2) in 1816, with an identical title, but much larger in size, viz., 133 in. by 78 in. In the interval another *Hebe* was No. 30, at the Royal Academy of 1814.

The *Psyche* of 1804, No. 15, is also the first of many versions,—a writer in the *Monthly Mirror*, it may be pointed out, declared it to be "too great an imitation of the colouring of Baroccio." It was engraved, apparently before it was exhibited, in stipple, by Caroline Watson (6 in. by 5 in.), on January 2, 1804, for Marsh and Durnford, and again later on by Greathead (2¾ in. by 2¼ in.). Other *Psyches* appeared at the

British Institution, 1806, No. 50, 1824, No. 228 (39 in. by 34 in.), and 1827, No. 2 (74 in. by 60 in.), But one of the most charming of all was the work of the artist's later life, and was at the Academy of 1830, No. 40, with the title *Psyche Returning from the Realms of Pluto*, and the legend "Elle remonte enfin des enfers beaucoup plus gaie qu'elle n'y étoit allée;" this is a whole-length figure in classical dress, with loose robes flowing behind back and waist; she is barefooted and is running to right, holding in both hands the Box of Beauty. This was engraved by L. Stocks (3 $\frac{7}{8}$ in. by 3 $\frac{1}{8}$ in.) for Alaric Watts's "Cabinet of Modern Art," 1836 (the plate is dated November, 1835), when the picture was the property of Watts. "The picture which accompanies the present sketch, one of the most graceful compositions of the painter, was executed in 1829 from the well-known passages in the 'Golden Ass of Apuleius.' It represents the return of Psyche to earth with the Box of Beauty. The idea of the head was suggested by a daughter of Colonel George Wyndham during one of Sir William's visits to Petworth" ("Cabinet of Modern Art," pp. 104-5).

Of the four other pictures which figured in the 1804 Academy, *A Lady and her Children*, No. 22; *A Lady*, No. 65; *A Gentleman*, No. 74; and *A Child Picking up Shells by the Seaside*, No. 111, nothing is so far known. In the Academy of the following year, 1805, he had seven exhibits, only one of which, *An Officer in the Volunteers*, No. 256, remains unidentified. *The Bishop of Chester*, No. 128, was Henry William Majendie

(1754-1830), who was appointed to Chester in 1800 and translated to Bangor in 1809; this portrait represents him standing, in full bishop's robes, holding a "mortar-board" hat in left hand; it was engraved in mezzotint by Charles Turner in 1824. Another distinguished personage of this year was James, first Marquess of Salisbury (1748-1823), whose portrait, No. 171, was a whole-length, life size, and shows him in the robes of the Garter, the George suspended from his collar, with horse galloping to right; and the portrait (now at Lord Salisbury's town residence, 20 Arlington Street) was engraved in mezzotint by W. Say, in 1803, and in stipple by E. Scriven for *Le Beau Monde*, April 1, 1808; it was lent to the South Kensington Exhibition, 1867, No. 859. Mrs. Spicer was No. 162. *Miss Mellon* in "*The Honeymoon*" was No. 178, which, from the price paid, viz., 120 guineas, must have been a whole-length. *The Honeymoon* was a comedy by Tobin, suggested by Shakespeare's *Taming of the Shrew*, and of it three lines are worth quoting :

"The man that lays his hand upon a woman,
Save in the way of kindness, is a wretch
Whom 'twere base flattery to call a coward."

The play was first produced on January 31, 1805; Miss Mellon (1775-1837), the beautiful actress who had been chased from her home by a virago of a mother, and was acting at thirty shillings a week, became successively the wife (in 1815) of Thomas Coutts, the banker, and (in 1827) of the ninth Duke of St. Albans.



LADY DE LA WARR

By permission of Messrs. Dowdeswell, owners of the picture



In *The Honeymoon* she scored a triumph as Volante, one of the three daughters of Balthazar. This early portrait of her in character, when she was the "youthful, slim, and beautiful creature" described in the "Life of Charles Mathews," was one of Beechey's great popular successes. "A fine coloured engraving of her in this character after a portrait of Sir Wm. Beechey, was brought out, and sold rapidly. . . . As the history of the painting above alluded to . . . is somewhat curious we subjoin the account as given by Sir Wm. Beechey himself. An individual, whose daughter was much patronised by Miss Mellon, was employed by Sir William to furnish for his infant daughters some of those back-boards and collars which keep little heads upright while puzzling over their lessons; and the value of these articles, which were delivered at different times, amounted to above fifteen pounds. On being asked for the account, however, the man hesitated, and hinted something of wishing for a picture in exchange; and Sir William Beechey having always patronised him, said he would paint him any portrait he would select. The individual being too happy at procuring a sixty-guinea picture on such easy terms, begged it might be a likeness of his daughter's kind friend, Miss Mellon, as 'Volante,' which was accordingly done, and the picture given to him. In the course of a few years this person was in prison, without any pecuniary means . . . A young picture-dealer, who pitied the extremity of distress to which the wretched man had reduced himself, suggested the possi-

bility of (the now) Mrs. Coutts buying the portrait, if it came through other hands. The prisoner seized on the idea, consulting Sir William Beechey as to what he should demand for it. The latter advised them to name merely the sixty guineas which it would have cost if ordered. The picture-dealer had not the money, and Sir William advanced it to him, which saved the bandage-maker from starvation. When Mrs. Coutts returned to town, the portrait was offered to her by the picture-dealer, but as she had already four others by the same excellent artist . . . she declined the offer. Here, then, was the picture, originally given away by the painter, and now bought back again with his money. At length, when Mrs. Coutts understood the case, she purchased it. The picture dealer charged her seventy guineas. Some years afterwards, the same person being in some extra strait, wrote to his patron and supporter, Sir Wm. Beechey, that the 'latter had behaved infamously to him, in advancing only sixty guineas for a picture which he had immediately resold to Mrs. Coutts for one thousand guineas; and that unless he sent the applicant fifty pounds he would be shown up all over England through the press!' This ungrateful falsehood, of course, met no answer." (Mrs. C. Barron-Wilson's "Memoirs of Miss Mellon, afterwards Duchess of St. Albans," 1886, vol. i. pp. 280, *et seq.*)

Another portrait of Miss Mellon, when Mrs. Coutts, exhibited in 1818, will be mentioned in due course. To return, however, to the Academy of 1805, in which No. 216 was a portrait of "Mr. Penn"; this was John

Penn (1760-1834), grandson of the famous William Penn, and is a whole length ($93\frac{1}{2}$ by $57\frac{1}{2}$ in.), in uniform (he was captain of the 4th, or Eton, troop of the South Regiment of Bucks Yeomanry), hessian boots, plumed hat held by right hand, and left hand on hilt of sword, a view of Stoke Park House, his residence, is seen in distance to right. A critic of the time says: "This picture is one of Sir William's best portraits: the likeness is striking, the colouring clear, and the figure is well relieved from the background, which presents a view of Mr. Penn's house at Stoke." The portrait—which is now the property of Mr. J. Merrick Head, of Pennsylvania Castle, Isle of Portland—was engraved by R. Dunkarton and published on March 25, 1809. A "half-length portrait" of the Earl of St. Vincent, No. 184, was described, after that of Penn, as the artist's "next best, both in likeness and painting."

In 1806 a new gallery, the British Institution, was opened up for the special encouragement of British artists. The British Institution was not regarded as a rival of the Royal Academy, but it served an extremely useful supplementary purpose by exhibiting pictures by Royal Academicians and others which were not always up to the Academy level. The first exhibition was opened on February 17, 1806, and nearly all the leading painters of the day were represented—Beechey, Bone, Copley, Devis, Fuseli, H. Howard, Lawrence, Northcote, Opie, Owen, Rigaud, Paul Sandby, R. Smirk, Stothard, J. M. W. Turner, Benjamin West, Westall, and Nollekens, 257 works, including paintings,

sculpture and enamels, were exhibited in all. The British Institution was also supported by the most powerful influence of the day, all the noblemen and distinguished personages of artistic tastes being subscribers. The gallery in Pall Mall had been erected by Alderman Boydell to exhibit his famous Shakespeare Gallery, and after doing much good work in various ways the British Institution ceased to exist in 1867, when the lease of the premises expired. Beechey sent three pictures to the first exhibition, and continued to exhibit there, off and on, until 1836. His first three pictures were *Psyche*, *Venus and Cupid*, and *A View near Margate*.

For some reason or other, not, it may be certain the opening of the British Institution, or the lack of suitable portraits, Beechey was not represented in the 1806 Academy, the first time for over twenty years. From 1776 to 1839 he had been absent from only three of the exhibitions, 1783, 1784, when he was in Norwich, and in 1806. There were other important abstentions in 1806, and among others Benjamin West, Farington, Flaxman, and Nollekens.

Turning aside for a few moments from Sir William Beechey in particular to the Royal Academy in general, attention may be drawn to the fact that between the exhibitions of 1803 and 1804 the Council of the Academy found itself in one of those quarrels which seem to be inevitable whenever a committee is composed of strong-willed men, each of whom aspires to dominate the others. Beechey was a man of strong character, but

he was also a man of discretion ; although, in the various quarrels which took place in the Academy during his career, he took sides with the party which he considered to be in the right, he seems to have preferred taking a passive rather than an active part. His connection with the Court rendered this politic. There had been internal disputes all through the year 1803. The President, Benjamin West, was the object of frequent attacks in the newspapers and elsewhere. The quarrels of 1803 appear to have originated with reference to the government of the Academy, that is, as to the right of the Council to have the entire direction and management of all business of the Society—"an attempt having been apparently made at the time to transfer the government from the Council to the General Assembly." (William Sandby's "History of the Royal Academy," i. 265.) On May 24 the Council passed two resolutions, denying that they were responsible either individually or collectively to the General Assembly for their proceedings in the Council, and begged the President to request His Majesty to express his sentiments on the subject for the future guidance of the Royal Academy. These resolutions were passed by a majority of the Council, but the subsequent meeting to *confirm* these resolutions was postponed by the President, and instead of it a General Assembly convened, who passed on May 30 a resolution involving, among other things, "a further consideration of the proceedings of May 24. This proposition was moved by G. Dance and carried, but was opposed by Wilton,

Rigaud, P. Sandby, Tresham, Cosway, De Louthembourg, and Beechey, besides five members (Copley, Wyatt, Yenn, Soane, and Bourgeois), who, for reasons into which we need not enter, it was proposed to suspend." The suspended members of the Council appealed to the King, and in August two addresses were presented from the General Assembly counter to each other—the one from the majority, the other from the minority. (Sandby, "History of the Royal Academy," i. 266.) The King's decision was briefly this—he disapproved the conduct of the General Assembly in censuring and suspending the five members of the Council, and directed that all matters relative to these proceedings should be expunged from the minutes of the Royal Academy. But these decisions did not restore harmony. Among the Beechey papers in the possession of the artist's great-grandson, Mr. Ernest A. Beechey, there are two long and exceedingly interesting letters (presumably unpublished) to Sir William Beechey from J. F. Rigaud, which give a vivid picture of the events which transpired later on in the year—Rigaud refers to a letter of his written on November 30, but this has not been discovered. The Rigaud letters are as follows :

" LONDON, *December 2, 1803.*

" DEAR SIR WILLIAM,—I shall begin my account of what passes in the Royal Academy where I left off the 30th ult. I told you then that there had been a Council the evening before, to determine upon subjects



ADMIRAL SIR JOHN THOMAS DUCKWORTH

From the engraving by Charles Turner

for the students' sketches and other business, and that I had that moment received a letter acquainting me that the meeting of the Academicians to judge of the performances was postponed. But I was unacquainted with the motives, and of what had passed in that Council. I have learned since that the evening passed in debates on the President refusing to sign the minutes of the preceding meeting, because they went to perpetuate on the records the resolution of May 24, which he said ought to be expunged. No business was done, and they broke up at one o'clock. Last night I attended the general meeting to receive the Address and thanks voted to His Majesty, and prepared by the Committee. I had the pleasure of seeing Mr. Wyatt among us for the first time since the suspension. After some unnecessary delay and disagreeable altercation in which I took no part, the Address was called for on all sides, and Mr. Lawrence got up and said that he had been commissioned by the Committee to present and read the Address, which he did. It was couched in so able a manner, in such appropriate and respectful terms, that it received unanimous approbation by a show of hands. It was then proposed that it should be presented by the President, attended by the Secretary. The Treasurer was left out, which brought on a debate, and at last his name was added to the others. The address was then signed by the President and the members present without any order, either of seniority or rank in the Academy, as we waived any occasion of dispute. So far everything passed tolerably quiet, if I

except a few sharp words between Mr. Copley and Mr. Shee, in which Mr. Wyatt took a part, and was very unhandsomely rebuked by our opponents.

“We thought the business of the evening over; but it was not so. Mr. Farington got up with a string of resolutions in his hand, which he read, and proposed should be passed and carried to His Majesty with the Address. They contained a history of the proceedings from the beginning of our disputes, exculpating themselves anew, nay, endeavouring to prove that they had acted right, particularly in regard to the vote of £500 to Lloyds; supporting those sophisms by a precedent, and quoted from the books of the Academy a similar vote to the Bank for the services of the war some years ago, said to have been moved by Mr. Wyatt; and that in the late instance, the Council being suspended, they had a right to vote the money, and to carry that vote up to His Majesty for approbation.

“Poor Tresham, who was almost sinking under a very severe illness and bodily pain, rose up indignant, and endeavoured to show them the absurdity of beginning the controversy again. Mr. Wyatt supported him, and said that it was indecent to go to His Majesty with an address of thanks in one hand and a vote of censure in the other. Having said so much, and without waiting for any reply, he went out of the room. I followed him, and so did the whole of our party, a glorious minority, consisting of seven, viz., Wyatt, Bourgeois, Tresham, Soane, Copley, Yenn, and Rigaud. We went to the next coffee-house and spent the evening together.

There is a Council called for this evening to receive the recommendations for charitable purposes. If I can get some intelligence to-morrow morning I will re-assume my pen."

"December 5.

"I breakfasted with Mr. Yenn on Saturday morning, but could not write till now. The Council on Friday evening passed, as the other two had done, without any business at all; but was extremely tumultuous, if I may be allowed the expression. The President said that he was ready to sign the minutes of the last Council, and to proceed to business; but when the book was opened and presented to him, it was perceived by our friends that the minute which they had voted should remain in the book was erased. All the indignant passions were excited, and I am sorry to say, a great deal of invectives ensued. The matter was sifted, and it was found out that the books had been carried down to the general meeting the evening before, after we had left it, and there blotted out. Nay, it was also found out that the books of the Council had been carried out of the Academy and sent to the President's, who had them several days in his possession since we had had His Majesty's most paternal communication.

"Yesterday morning was fixed upon to present the address of thanks to His Majesty at Windsor. Messrs. West, Richards, and Yenn were to set off at three o'clock on Saturday afternoon for that purpose. I believe they went, and that the President meant to deliver at the same time into the King's hands those resolutions which

Mr. Farington had moved, but of this I know nothing for certain. Mr. Yenn, however, declared to the President that he thought himself bound in duty to inform His Majesty of everything that had passed. It will be some days before I know the result of that trip to Windsor, because Mr. Yenn told me that he had business at Greenwich early this morning, and did not know when he should be back, and as for Richards, I cannot trust him any more ; but as soon as I know anything I shall communicate it to you. In the meantime I must beg the favour of you not to part with these scrawls of mine, because they will serve to refresh my memory as to what I have been a witness to, in case it should become necessary.

“ In regard to my prospect of success in the election of a Keeper, I have nothing new to say ; it will depend entirely on my friends being steady, and upon their endeavours to procure me some additional votes, as well as upon their actual presence at the time. I hope they will not forsake me. The day is not yet fixed, nor any notice taken of it, except by the candidates, who are indefatigable in their canvass. I have received a letter from Mr. Gilpin acquainting me that he might be induced to give me his ball in case his friend (whom he does not name) should not come upon the ballot. His address is at Mr. Whitbread, M.P., Southill, near Biggleswade.

“ Be assured of my sincere affection,

“ J. F. RIGAUD.”



Collection A. Rischgitt.

H.R.H. PRINCESS ELIZABETH
Buckingham Palace

" LONDON, *December 12, 1803.*

" DEAR SIR WILLIAM,—I am obliged to you for your letter, and without any preamble I shall go on with the account of what has passed in the Royal Academy. I believe I have already informed you that an address of thanks had been prepared and signed by us all, and that there was a string of resolutions to be passed after we had left the room, and that Mr. Yenn had declared in the Council that he considered it his duty to acquaint His Majesty of everything that had passed. Accordingly, when the day was fixed to go to Windsor (Sunday, December 4) with the Address, he contrived to be admitted a few hours before them and laid the matter before the King. Then comes the President, Secretary and Treasurer in due form and present the Address. The King received it with great marks of approbation. After that Mr. West begged that His Majesty would condescend to receive a paper which he held in his hand, and had been voted to be presented to him with the address. The King turned to the Treasurer and Secretary and asked when that paper had been voted? That he did not know of any other business that night but the voting the address. The Treasurer confessed that he had heard it read, but was not present when it passed, because himself as well as several other members had left the room thinking the business of the evening over, and not approving the contents of the paper intended to be passed by vote; but he could not tell whether that was the same paper. The King told the President that he could not receive that paper as

coming from the Academy. The President begged very hard that he would receive it ; if not as official, he would condescend to receive it as a private paper conveying some material information. The King then said he would receive it as a private paper, and they would hear from him in a few days. Accordingly, on the Wednesday following he sent for the Treasurer to Buckingham House and gave him a sealed paper to deliver to the Secretary with his command to read it at the next general meeting, which was to be the 10th, the day appointed for the election of the Officers. The meeting took place accordingly, and after a few altercations concerning some mistakes, want of order and blunders, the President declared that the address had been received with marks of approbation, but he had nothing further to communicate, as His Majesty chiefly addressed himself to the Secretary. Mr. Richards upon that drew a paper from his pocket, which he read. It was signed by the King both at top and bottom. It enforced the former paper communicated to us some time ago and of which I have given you an account. It explained it in every part. He disapproves in strong terms of the contents of the paper which had been presented to him with the address ; and to restore harmony among us he desires that it may be obliterated from our memory. He commands that the minutes of the Council, viz., that of May 24, and another which had been scratched out, be reinserted ; and orders that this paper be inscribed in the minutes of the Council for future rule of conduct, as the other was to be

inserted in the minutes of the general meeting. A dead silence was the effect produced by the reading of that paper, and many faces were lengthened. We passed to the business of the evening without speeches. The President was re-elected and the Visitors chosen. As usual of late I was left out. There was some conversation passed about Mr. Zoffany being of the Council as the rotation imports ; but his living above six miles from Somerset House was said to be an objection by law, and he was left out. The Council for the next year stands thus : Turner, Soane, Rossi, Bourgeois, De Louthembourg, Smirke, Farington, Dance. So that the whole power of the Academy stands now with them and the next year's rotation will still strengthen them. They will have an ample field for consolidating their plan, whatever it may be, and it will be found out that by doing our duty we have put arms in their hands to chastise any of us, who have the impudence to oppose them in their assumed authority before it devolved to them by law. The office of Keeper not being annual, there is no particular day fixed by law for the Election. It is generally done as soon as possible after the vacancy is declared, but it requires, I believe, one month's notice to the Academicians to offer themselves for candidates, and then a week's notice of the day of election, with the names of the candidates inserted in the notice. No mention was made of it in the general meeting of last Saturday, so that I am in great hopes you will be in town. I shall at any rate give you the earliest information. Your vote and interest is very material to

me. I am sorry to hear you say that you have no friends in the Academy that are not mine, because, though it is flattering to me, it reduces the number very low. However, I have still some hopes, and I shall not give up the contest; I think I stand upon very firm ground. My enemies are divided, and very warmly so. Farington is for Smirke, but I think he loses ground, and likely to lose more by the rebuke his friends must now feel that they have received. Opie is for Fuseli, and Mrs. Opie goes about canvassing for him, and says that they will never vote for Smirke. Banks has a few friends. Mrs. Forster goes about to whine for him, and some intimates of Glorne Toooh [? Horne Tooke] employ themselves also in his favour. This will greatly divide the votes in the first instance. I have eleven undoubted ones, and an addition of three in the second ballot, which makes nineteen [? fourteen]. P. Sandby has received a letter from Mr. Gilpin, who promises him his second vote for me, if the person he is engaged for in the first instance does not come upon the ballot. Several more may be induced to do the same, particularly if they should happen to change their opinion in regard to their leader. Excuse the hurry in which the above is written and believe me,

“Yours sincerely,

“J. F. RIGAUD.”

Other quarrels again broke out, and in 1805 one of these had reached a crisis. “The differences,” says one of the papers of the period (Colnaghi Collection of



THE BLIND FIDDLER (BEECHEY CHILDREN WITH NURSE)

By permission of Mrs. F. A. Hopkins

Newspaper Extracts), "which have for a long time prevailed among the members of this Institution [Royal Academy], have been much lamented by every friend to the Arts, and more particularly by those who are acquainted with the respective parties. But the regret arising from these differences is aggravated by the consideration that they are not likely to subside, as the supporters of both sides of the question are animated by so firm a conviction of the justness of their cause as to preclude all hope of an amicable accommodation. At length Mr. West, finding the duties of the Presidentship too arduous and perplexing, amidst the conflicts of party, has been induced to resign his office." West was the last survivor of the four artists who, in 1768, presented his Majesty with a plan for an Academy; and, in a letter "To the General Assembly of Academicians of the Royal Academy," dated December 2, 1805, he signified his determination to resign; Wyatt acted for a time as President-Elect, but in 1806 West was persuaded to again take over the duties; "the only dissenting voice was that of Fuseli, who, in his usual sarcastic manner, admitted that he had voted for Mrs. Moser, as he thought one old woman as good as another!" (Sandby's "History of the Royal Academy of Arts," vol. i. p. 268.)

The long "reports" in the form of letters from Rigaud to Beechey, quoted above, are explained by the fact that the latter was away from London on a visit to the Earl of Egremont at Petworth. Fuseli was at the time a candidate for the post of Keeper of the Royal

Academy, and he appears to have solicited Sir William Beechey's interest on his behalf. The following letter (to which it is only necessary to add that Fuseli was elected to the post in question in 1804) was addressed by Fuseli to Beechey at Petworth :

" LONDON, December 13, 1803."

" Nothing but my absence when Sir W. Beechey's letter arrived could prevent my immediate acknowledgment : its generous contents still add to the obligations of the first, and but for the awkwardness of a situation which gives to expressions of that kind always a suspicious air, would command the most emphatic expressions of gratitude. But I should be false to myself and unworthy of Sir William's generous *though conditional* offers, if I did not endeavour to make them as effectual as possible. Yes ; it is in his power, or I am much mistaken, essentially to promote my career, by recommending it, in case I should clash with his candidate, to his friends. Who they are, or whom of them Sir William's word might influence, it becomes not me to say, unless I might be allowed to hint that with Messrs. Sandby, Tresham and Wyatt, his favourable opinion might give me an interest which I cannot pretend to myself. Such, sir, are the bold wishes you have permitted me to form ; if they are improper you will discountenance them. But be that as it may, permit me to subscribe myself unalterably and with the highest esteem, your most obliged and faithful servant,

" H. FUSELI."

“When the election shall come on, or why it be postponed, unless it be on account of several absentees among the members, I am not competent to tell.”

An interesting and apparently unexhibited portrait of 1806-7 may be mentioned here, a Bishop's half-length of Vice-Admiral Sir Samuel Hood (1762-1814), the distinguished naval hero, knighted in 1804, who reduced Madeira in 1807, was second in command under Saumarez in the Baltic 1808, created a baronet 1809, vice-admiral 1811, commanded in the East Indies 1812-14, and died at Madras. This portrait, although paid for by Lady Hood, was painted for the Earl of St. Vincent, and was engraved in stipple by E. Bocquet, 8 in. by 8 in., and published May 10, 1813, by Cadell and Davis. It shows him to half-figure, directed to front and looking to right, in uniform, without hat, left hand apparently resting on hilt of sword.

CHAPTER IV

1807-1817

BEECHEY had eight portraits in the Academy of 1807. The most interesting of these was perhaps No. 48, the *Earl of St. Vincent*, of whom, as we have seen, a half-length was in the Academy of 1805. A long series of the portraits of naval heroes followed rapidly the painter's successful picture of *Nelson* (1801). All the captains present at the battle of the Nile were painted for the Earl of St. Vincent; and finally a picture of the Earl himself, which deserves to rank with the most successful productions of the artist. "A duplicate of this picture, which was, if we mistake not, painted several times, is still in Sir William's Gallery, in Harley Street. It was lately brought into juxtaposition at the Exhibition of the Society of British Artists with some of Sir Joshua's finest works, without the injury which most modern painters would have sustained from so invidious a comparison" ("Cabinet of British Art," p. 102). Both the 1805 and 1807 portraits of St. Vincent may have been done some time before this public exhibition. There can, indeed, be no doubt about Beechey having painted a portrait of St. Vincent some years before, as one is named in a list given in "Public Characters

1800-1," p. 353; but whether the portrait there mentioned is either of the exhibited pictures or another it is impossible to say. It is stated that the portrait of the Earl, exhibited at the Guelph Exhibition, 1891, by the Corporation of the City of London, three-quarter length, life size, in naval uniform, with Ribbon and Star of the Bath, upraised sword in right hand, left resting on a cannon (canvas 55 in. by 46 in.), was presented to the Corporation by Alderman John Boydell* in 1793. Another Beechey portrait of the Earl is the property of the Fishmongers' Company (lent to the Naval Exhibition 1891, No. 375, and again to the Naval Exhibition, Earl's Court, 1904, No. 316); and yet another was the property of Admiral Sir William Parker, and was lent to the last-named exhibition by Lady Parker, No. 379: it shows him to waist, directed to front, looking to left, in uniform, with Star, Order, and sash (canvas about 30 in by 24 in.). This was engraved for J. S. Tucker's "Life," 1844. At least three different portraits of the Earl have been engraved: (1) for Cadell and Co., March 1, 1809, "from the original in Sir W. Beechey's possession, in civilian's dress, with Star of an Order, profile, directed and looking to right, grey

* Boydell was a generous benefactor to the Gallery of the Corporation of London, and in 1800 a whole-length portrait of the alderman at a cost of 200 guineas was commissioned from Beechey by the City authorities; it is now at the Guildhall. A small whole-length of Boydell, also by Beechey, in alderman's gown (canvas 20 $\frac{3}{8}$ x 16 $\frac{3}{8}$), was bequeathed to the National Portrait Gallery in November 1892 by Mr. Henry Graves, whose firm carries on the business of print dealers and publishers established by Boydell in the eighteenth century.

hair ; (2) in mezzotint by Charles Turner, 22½ in. by 16½ in., November 11, 1816, whole length, standing, directed to front, in peer's robes, holding sword in left hand, in right a scroll inscribed Naval Abuse Bill, on table to left folio volumes and globe, warships in distance. The original of this engraving was lent to the Naval Exhibition, Earl's Court, 1904, No. 381, by the Lady Harris, C.I. The Fishmongers' portrait above mentioned, is obviously a version of Lady Harris's picture, but differs slightly in details ; *e.g.*, instead of the warships in the distance to left, that portion of the picture is filled up with a view of a classical statue, probably Hercules ; and (3) in stipple, from Admiral Parker's picture, already mentioned, by G. Cook (4½ in. by 3½ in.), in an oval, directed to front and looking to left, in uniform, 1844, and again in 1851. There are many other portraits of the Earl by Beechey in existence. One was lent to the South Kensington Exhibition in 1868, No. 76, by the Rev. St. Vincent Beechey, a bust, profile to right, in black coat, with ribbon of the Order of the Bath (canvas 30 in. by 25 in.), "believed to have been painted when he [Beechey] was upwards of eighty." This is stated to have been presented or bequeathed by the Earl to his godson, the above-mentioned Rev. St. Vincent Beechey. A replica was in the Beechey sale at Christie's, June 11, 1836, lot 55 (erroneously catalogued as *Lord Nelson*), and bought in at 10½ guineas. Another was lent to the Naval and Military Exhibition, Edinburgh, 1889, by Mr. W. E. Malcolm, of Burncoat ; and another, in uniform, oval,



GEORGE III

By permission of the Executors of the late W. L. Elkins, Esq., Philadelphia

the property of Mr. John Corbett, of Impney, Droitwich, was at Christie's on June 18, 1904. Bone exhibited an enamel copy of one of Beechey's portraits of the Earl at the Royal Academy of 1810, No. 653.

Beechey's portrait of *H.R.H. the Duke of Gloucester* figured as No. 93 in the Academy of 1807. The duke, like the Earl of St. Vincent and several other sitters, must have been a profitable source of income to the artist. Beechey exhibited four portraits of him at the Academy, 1807, 1812, 1819, and 1825. As William Henry, the first duke, died in 1805, these would all be of William Frederick, second and last Duke of Gloucester (1776-1834). But Beechey also painted the first duke more than once; one of these, a full three-quarter length, in uniform with decorations, sword under left arm, map in hand, was engraved under the title of *H.R.H. Prince William Frederick of Gloucester*, in mezzotint, by T. Hardy, July 1, 1802 (this, or a replica of it, was at Christie's on July 26, 1902, lot 29), and another, in uniform wearing the Star of the Garter, a very indifferent picture, was in the Duke of Cambridge's sale of 1904, when it realised 21 guineas. We find from an entry in the Account Books under date April 9, 1808, that two whole lengths of both dukes were commissioned by (or for) the Committee of the London Hospital; and it is doubtless that of the second duke which figured in the 1808 Academy. The *Mrs. Bates*, No. 8, of this year has not been identified beyond her name. *Sir J. Earle*, who figured under 37, was the eminent surgeon (1755-1817), who wrote many books on medical science,

and who lived in Hanover Square; he was president of the Royal College of Surgeons, and was knighted in 1802. This portrait was engraved in mezzotint by R. Dunkarton, March 10, 1810, and shows him to waist, in plain coat and frill, curtain in background, with medical books to left. *The Countess of Breadalbane*, No. 107, was Mary Turner, daughter and co-heir of David Gavin, of Langton, and was married to the fourth earl (afterwards first marquis) on September 3, 1793; she died in 1845. *The Children of Mrs. Phipps*, No. 170, and *Mrs. Langley*, No. 182, probably a three-quarters, conclude the Beechey exhibits of 1807.

Of the six portraits of 1808,* three remain anonymous. The most important of the others was one of several portraits of Adolphus Frederick, Duke of Cambridge (1774-1850); it was done for the "Committee of the Asylum." From the price entered in the Account Book, 1808, this portrait was a three-quarters; one copy of it was done at the same time for the Duchess of York, for whom a second copy was made in 1811. This portrait of the Academy of 1808 is that which was engraved in stipple by W. Skelton, Dec. 1808 (the engraving is of a half figure). The late Duke lent a whole-length life-size portrait (canvas 94 in. by 57 in.) of his father—facing, head to right, right arm resting

* "Sir William Beechey," observes a writer in one of the newspapers, "enriches the collection with several portraits in his most finished and animated manner. The Countess of Ormond, Lord Mulgrave, and his Royal Highness the Duke of Cambridge are striking likenesses, but the whole are in his highest style of colouring."

on an ermine mantle on pedestal, left hand holding dress—to the Victorian Exhibition of 1891-2, No. 109, and this is doubtless the portrait which was at the Academy of 1819. It was not included in the Duke of Cambridge's sale in June 1904, where, however, there were two small ones, both unimportant; one of these was at South Kensington in 1868, and at the Guelph Exhibition 1891, and this went for 55 guineas, the other only realised 25 guineas; both were half figures in dark coats, and measured $29\frac{1}{2}$ in. by 24 in. The portrait, a three-quarters, of *Lord Mulgrave*, No. 57, an officer in the Army and Governor of Scarborough, was engraved before it went to the Academy, as William Skelton's rendering of it was published on May 4th, 1808, whilst it was on the walls of the Academy. According to Neale's "Views" (vol. ii.) this portrait was the property of Sir George H. Beaumont, and hung at his residence, Cole Orton Hall, Leicestershire. The *Lady of Quality*, No. 68, has been identified as a whole length of the Countess of Ormonde, Anne, daughter and heir of Joseph Hart Pryce Clarke, wife of the eighteenth Earl and first Marquess of Ormonde, whom she married in 1805; one of the critics of the day pronounced the likeness "successful, but as to the rest we must exclaim 'there is canvas to let.' Sir William seems lost when he goes beyond a half length," and further, that the artist's style is "flimsy and undecided," and reminding him (the critic) of what Sir Joshua said of one of Gainsborough's portraits, "very much like the dream of a picture."

Reverting for a moment to the British Institution, we find that Beechey was represented at both winter exhibitions of 1807 and 1808. Of the two in the earlier year, one was a fancy piece, *Bravery and Humanity* (38 in. by 33 in.); the motive of the picture is sufficiently told in the words which appeared in the Catalogue: "In the first expedition of the British troops to Flanders, in the late war, the French had pillaged a cottage and left its miserable inhabitants without bread, telling them they ought to think themselves very well off, for the English were coming, and would not only rob, but murder them. A party of the Guards arrived soon after, and, on learning the treatment they had received, pulled off their haversacks and supplied them with what provisions they could spare." The second picture was the study of *An Old Man's Head*, which the *Director*, edited by T. F. Dibdin, declared to be "one of the most spirited and pleasing of his performances," and which, it may be added, was purchased by the Marquis of Stafford. In the following year there were *Rustic Ruminating*, 15 by 12 inches, two views at or near Southend, Essex, a view of Leigh from the hamlet of Prittlewell, Essex, all about 25 inches by 32 inches, and a larger picture of a *Monk at his Devotions*.

Quite the most important, or, at all events, the most interesting of the eight pictures in the 1809 Academy was that of *Mr. Wilkie*, No. 93. This was the young Scotch artist, David Wilkie, who had come up to London and entered the Royal Academy school in 1805, and whose pictures of *The Village Politicians* at the

Academy 1806, *The Blind Fiddler* in 1807, and *The Rent Day* of the Academy in which his portrait by Beechey appeared, had created so much sensation. This portrait shows him to three-quarter length, holding brushes and palette, with a sketch of *The Blind Fiddler* behind; it was engraved by John Young, January 1, 1810, and again by H. Robinson for Jerdan's "Portrait Gallery," 1830-45 (vol. v.). It was apparently done as a gift to the young artist, and was in Wilkie's sale at Christie's, 1860, when it realised 32 guineas, the purchaser being Mrs. Hunter; it was bequeathed to the National Gallery of Scotland by Dr. Hunter, of Woodbank, near Largs. Whilst this portrait was in hand, Wilkie records in his "Journal" a visit which he paid to Beechey on Twelfth Night, 1809; "We had" (he says) "a very splendid entertainment. I there met for the first time the too celebrated Lady Hamilton. She had with her a girl supposed to be the daughter of Lord Nelson, a creature of great sweetness. . . . Lady Hamilton is lusty and tall, and of fascinating manners, but her features are bold and masculine. Her daughter's name is Horatia Hamilton. After supper we were entertained by some songs from Lady Hamilton." Benjamin R. Haydon, the historical painter, makes an interesting reference in his voluminous "Journals" to this portrait. Writing in 1808 he says ("Autobiography and Journals," 1853, i. 91-2): "Wilkie breakfasted with me, and away we went to Sir William Beechey, to get his vote for Charles Bell as professor of anatomy. Sir William made Wilkie sit for his head: while this

was performing, I went to call on Smirke, and left Wilkie to break the matter to Sir William; came back and found it as hopeless with him as with Smirke."

Of *Mrs. Leeds*, No. 18, we know nothing, except that the portrait was a whole length; the picture, *Mrs. and Miss Wetherell*, No. 62, is thus described by one of the critics: "This is one of the most pleasing pictures which this artist has ever produced. There is a peculiar softness, a kind of feminine grace and elegance in the composition which, without any effort or seeming labour, fixes our attention and justifies our fullest admiration. The background, the opening perspective, the decorations of the work table, the employment of the two ladies, the agreeable complacency of the countenance, their feminine industry—in a word, every part of the composition, drawing, colour and general effect, does high honour to the taste of Sir William Beechey . . . we will venture to assert that Sir William Beechey succeeds better in the female figure than any painter of the day" (*The Messenger*, May 1809). Another paper described this as the best of Beechey's exhibits of the year. It should be pointed out that Mr. Graves describes this as a picture of Mrs. and Miss Cockerell. Two persons of the same name, Charles Wetherell, are given by Boyle as residing in this year in Lincoln's Inn, one at No. 3, Lincoln's Inn, Old Buildings, and the other at No. 5, Stone Buildings, but there is nothing to associate them with this portrait; on the other hand, the two ladies may have been the wife and daughter of General Wetherell, who sat for his portrait to Beechey in 1816;



GEORGE III. REVIEWING THE 10TH DRAGOONS
From the original picture at Kensington Palace

and the same or another daughter of the General, sat to Beechey in 1825.

Lord Gambier, No. 71, was the famous Admiral (1556-1833) who distinguished himself in various naval battles and was raised to the peerage in 1808; this portrait, a bust, in naval uniform (canvas 30 in. by 25 in.), was engraved, prior to its exhibition, in mezzotint by George Clint and was published on September 2, 1808; it was again engraved by "G" Bartolozzi on February 12, 1810, in "The British Gallery of Contemporary Portraits," and once more by W. Holl in Jerdan's "Portrait Gallery" in 1833; the original portrait was lent to South Kensington in 1868 by Admiral Gambier. The *Mr. Gambier* of the same year, No. 147, is dealt with in connection with the Gambier portrait in the 1814 Academy. As will be seen from the Account Books, Beechey painted four Gambier portraits from 1808 to 1813.

The *Nobleman* and the *Lady of Quality*, Nos. 82 and 126, were respectively Howe Peter, second Marquess of Sligo, who succeeded his father on January 2, 1809 (he was born on May 18, 1788 and died in 1845) and his mother, Lady Louisa, daughter of Richard Earl Howe; she afterwards married Sir William Scott, Lord Stowell, and died in 1817. The portrait of the Marquess is an exceedingly fine whole-length, in which he is represented standing in a landscape directed to front and looking to his left, wearing a black coat with gold buttons, white cravat, white breeches and stockings, in college gown, and black cap which is held in right hand; in the

background is a building, probably Trinity College, Cambridge. This portrait is at Westport House, co. Mayo, the seat of the Marquess of Sligo, by whose permission it is here reproduced. The portrait of the Marchioness was a half-length. "We cannot," says the critic of *The Messenger* already quoted, "speak as to the justness of the resemblance, but we will undertake to pronounce that it is a work which deserves to rank very high in art. The dress of the portrait has been happily chosen for its picturesque effect—it is a custom which comes in, we believe, between the era of Hans Holbein and Vandyck—it was a dress invented by the painters in the reign of James the First. This portrait is very highly finished throughout and does great credit to the artist." The dress indeed seems to have puzzled the critics, one of whom described it as that of Mary Queen of Scots. Unfortunately this portrait is not now at Westport, and it is presumed to have been destroyed when the Library at Westport was burnt out in 1825, but (assuming that the original was destroyed) there are probably two replicas of it, as in Beechey's Account Book under date May 22, 1818, we find that he received of "—Curzon," payment for two copies of the Lady Sligo portrait. The Earl of Altamont thinks that the "Curzon" of this entry was the Hon. Mrs. Penn Assheton Curzon, Lady Sligo's eldest sister, and that the present Earl Howe very probably has both replicas.

The remaining portrait of this year was of John Ansley, a successful London merchant, a member of the

firm of Ansley, Lambert and Co., of 52 Bread Street ; he was elected Alderman of the Bread Street ward, and served as Lord Mayor in 1807-8, at the unusually early age of thirty-two (he was born on July 9, 1775). It was during his mayoralty that the City petitioned both Houses of Parliament for the abolition of sinecure places and pensions, and for Parliamentary reform, and perhaps it was because of these petitions that he received neither a baronetcy nor a knighthood. He represented Bread Street ward until about 1830, when he became the Father of the City of London. He died at Paignton, Devon, on September 23, 1845. The portrait was probably what is known as a "three-quarters" (*i.e.*, 30 in. by 25 in.) and still belongs to a descendant, whilst a copy of it has been made in recent years for another member of the family.

The most imposing of the 1810 exhibits was the portrait of the *Persian Ambassador*, No. 42, Mirza-ab-ul-Hassan, Envoy Extraordinary from the King of Persia to England in 1809, and again in 1818. It is a whole length, standing, one hand upon the hilt of his sword, the other resting on a folded document which lies on a red-covered table to his right ; full robe richly brocaded with gold and reaching to the ankles, red stockings, green morocco shoes, a high turban, a sash, and a sleeveless outer garment of silk and fur, which comes down to the knees, complete the costume ; behind the right of a column is seen a sunset sky. (Canvas 93 in. by 57 in.) It was painted for the East India Company, and was paid for on August 7, 1810, by William Astell,

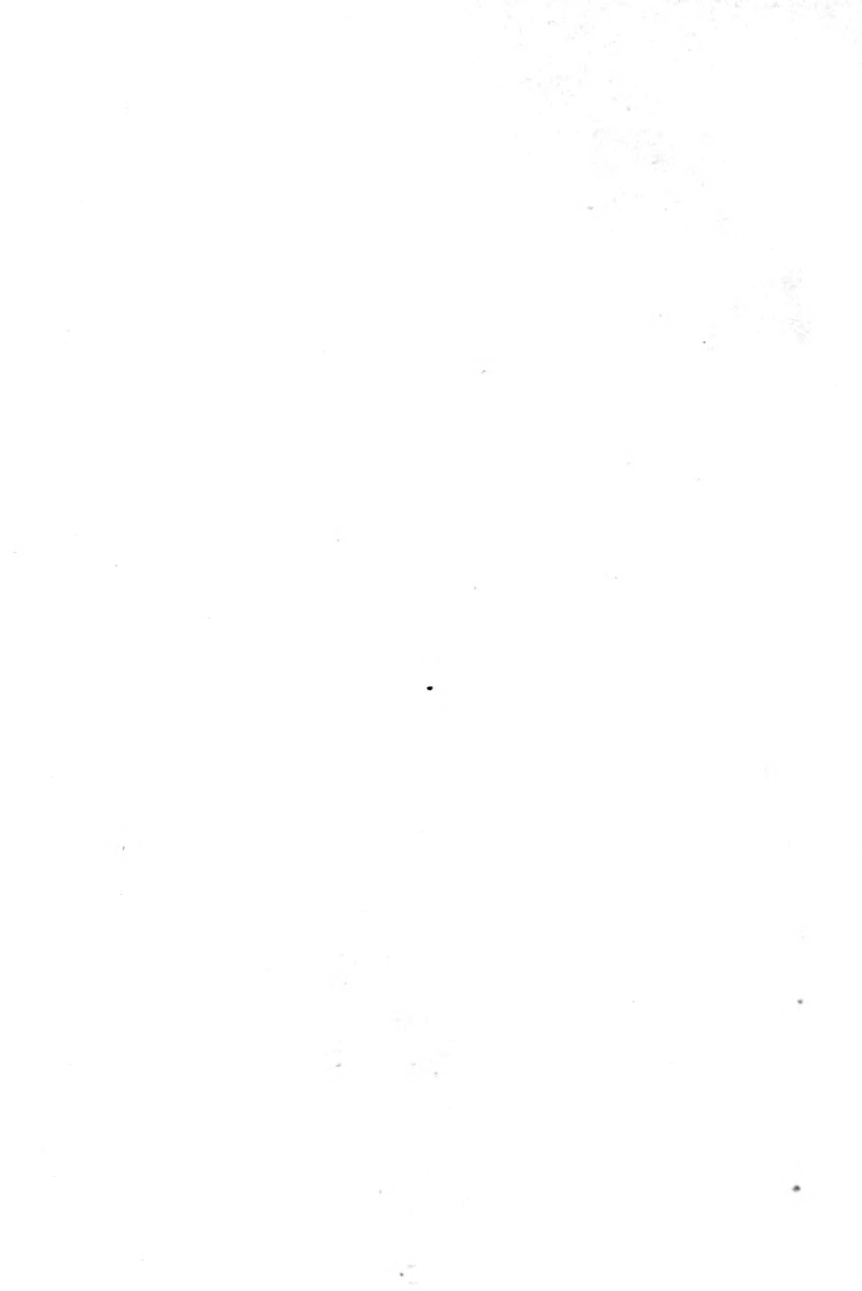
M.P., a director of that company, the price being 250 guineas. It is now in the India Office (see W. Foster's "Descriptive Catalogue of the Paintings, etc., in the India Office," 1906, pp. 16-17), where some interesting particulars of this personage are given. Beechey painted and exhibited two portraits of the Persian Ambassador, whose two visits to England were the sensations of the time. The original is without doubt that now in the India Office, exhibited at the Royal Academy in 1810. In the exhibition of the following year another portrait by the same artist was No. 99; this doubtless was the half-length which was in the Beechey sale at Christie's, June 11, 1836, lot 60, when it was bought in at 31 guineas. It reappeared in the Beechey sale at Rainy's, July 19, 1839, lot 28, and then realised £3 12s. Another Beechey portrait of this year of which we know the identity was No. 113: *Mrs. Dickens as Margarita*, in a musical entertainment called "No Song, No Supper," written by Prince Hoare and first produced at Drury Lane in 1790, with music by Storace. Mrs. Maria Dickens (*née* Poole) was born about 1770, made her *début* at Covent Garden as Ophelia in 1793, and played in many important parts up to nearly the time of her death in 1833. No. 21, *Portraits of a Gentleman and his Children*, was, there can be very little doubt, the Myers family group for which Beechey received two payments of 120 guineas on May 18 and October 4, 1809.

Although five of Beechey's exhibits of this year remain anonymous, we have at all events the satisfaction



HENRY HALLAM

*From "Fusti Etonenses." By permission of Messrs. Spottiswoode & Co., Ltd.,
Eton College.*



of having exhumed a general notice of his works in this year's Academy. A writer in one of the newspapers says: "Sir W. Beechey's colouring is gay; he is less vigorous in his marking, and in his style altogether, than his contemporary portrait painters of distinction: he is therefore not among the best painters of men; but his effeminacy of style, or rather his delicate gracefulness of attitude, his richness of colour, the soft tones of his flesh, and the elegant disposition of his draperies, all so conspicuous in Nos. 72 and 147, render him the ladies' Apelles." Three distinguished artists had died in the interval between the 1809 and 1810 Academies, John Hoppner, Paul Sandby, and Ozias Humphry. F. Bartolozzi, too, was no longer a member. Two of these, Sandby and Bartolozzi, were Foundation members of the Royal Academy, and of the original body only George Dance, Mary Moser (Mrs. Lloyd), John Inigo Richards (who died in 1810), the President, Benjamin West, and Zoffany (who, like Richards, died in 1810) remained, with the exception of Nathaniel Dance, who, however, scarcely counts, seeing that he resigned in 1790. This interval is still further noteworthy in the annals of art, inasmuch as Wilkie, on the advice of Beechey, became candidate at the Academy, and was elected an Associate on November 6, 1809. In February 1811 he succeeded Francis Bourgeois as full member of the Royal Academy.

Four out of the eight Beechey exhibits of 1811 remain hidden under the disguises of *A Lady* (there were two such), *A Nobleman*, and *A Gentleman*. The

most attractive of the others from a popular point of view would have been the second portrait, No. 99, of the Persian Ambassador already referred to, "in the dress in which he was first introduced to His Majesty." *The Countess of Albemarle*, No. 293, a three-quarters, was the Hon. Elizabeth Southwell, who married in April 1792 the fourth earl, and died in 1817. No. 199 was a whole-length of *J. Egerton, Esq., M.P.* who was elected for Chester City in 1807, and again in 1812, continuing to represent that place until 1818. John Egerton succeeded his kinsman as eighth baronet of Egerton and Oulton on September 23, 1814, and assumed the name of Grey in addition to and before that of Egerton in October 1815. He was born on July 11, 1776, and died *s.p.* May 24, 1825. Sir Henry Halford, No. 437, was the eminent physician to George III. and three succeeding sovereigns. He was born in 1766, son of Dr. James Vaughan, assumed the name of Halford on inheriting property, and acted as President of the Royal College of Physicians from 1820 until his death in 1844. This portrait, a half-length (canvas 40½ in. by 34 in.), was presented to the National Portrait Gallery in November 1896 by his nephew, the Rev. Canon Edward Thomas Vaughan.

Beechey, in spite of his numerous engagements as a portrait painter, continued to support the British Institution. To the 1810 exhibition he sent the large *Hebe Feeding the Eagle of Jupiter*, already mentioned, and *Venus and Cupid*, a study. To the exhibition of the following year he sent another study (same size, 28 in.

by 23 in.) of the latter subject. In 1812 there was nothing by him; but in the next exhibition he had a fancy piece (44 in. by 36 in.), called *Cottagers Returning Thanks to Heaven for their Preservation from a recent Storm*, and in 1814, *Gipsies Regaling Themselves* (55 in. by 64 in.). Referring to the last-named, one of the newspaper critics declared: "We can give no account of this production of Sir William's pencil, for it is to us quite unaccountable. The ass's foal in the corner of the picture seems to have been in full training for a Prince Regent's charger!"

After an interval of three years, Beechey had two royal portraits among the seven pictures in the Academy of 1812. These were the *Duke of Gloucester* and the *Duke of York*. The first of these was the fine whole-length life size painted for Sir John F. Leicester in 1810. The duke is standing in a landscape, in uniform, with Star of the Garter, right hand holding hat, left resting on sword (canvas, 100 in. by 72 in.). It is described in Carey's catalogue of the Leicester collection, 1819, and is there said to "rank among the best productions of Sir William's pencil. The head is finely painted, the figure in a bold and masterly style, and the breadth, richness, sobriety and subordination of the landscape background are every way worthy of such a principle." A full-page etching of it is given in Young's "Catalogue" of the same collection, 1821. The portrait of the Duke of York was probably the "head" i.e., a "three-quarters," of which a version was in the Beechey sale at Christie's on June 11, 1836, lot 52, "*The Duke of York*,"

painted in 1812," on which occasion it was bought in at 6½ guineas; it reappeared at Rainy's rooms in the sale held after the artist's death, when it found a purchaser at £6 15s. Either this or one of the (probably many) replicas was in Sir Robert Peel's collection, and realised 70 guineas at the Peel sale at Robinson and Fisher's on May 11, 1900. *Sir Robert Preston* (1740-1834), No. 78, was the sixth Baronet of Valleyfield; the portrait was a three-quarter (30 in. by 25 in.); it was paid for by "Mr. Brown," who was George Brown, of Stockton, whose daughter Elizabeth Sir Robert Preston married. Preston was at one time a commander in the service of the East India Company; in 1816, he commissioned copies of his own portrait, of Mr. Brown, and of Mary Preston—all three-quarters—from Beechey.

No. 102 was a half-figure portrait of *Joseph Nollekens*, the sculptor (1733-1823), an old friend of the artist; it shows him looking to front, holding in his right hand a modelling tool, and leaning his right elbow on a table on which is a model of a monumental group; the portrait was engraved in mezzotint by Charles Turner, in 1814, and again later in stipple by Holl. It was presented to the National Gallery, in 1835, by the Rev. R. E. Kerrick. The sculptor's eccentricities are too well known to be dwelt upon here, but one anecdote, related by J. T. Smith in "*Nollekens and his Times*" (vol. i. p. 365), may be quoted. "Nollekens . . . I firmly believe, had no idea whatever of making himself noticed by singularities. His actions were of the simplest nature; and he cared not what he said

or did before any one, however high might be their station of life. He so shocked the whole of a party one night at Lady Beechey's, that several gentlemen complained of his conduct, to which Sir William could only reply, 'why, it is Nollekens, the sculptor!'" In addition to the Turner and Hall engravings of Nollekens' portrait, J. T. Smith, in the above-named work, speaks (vol. i. pp. 385-6) of another. Mr. Wivell* published at his own expense an engraving in mezzotints, from Sir William Beechey's portrait of his patron, Nollekens, and did himself the pleasure of presenting him with a proof impression, also indulging in the like liberality to Mrs. Nollekens. The plate, however, did not sell, and the engraver lost twenty-five pounds in the undertaking. Some time after its publication, Mr. Nollekens informed the artist [? engraver] that he wanted an impression to give away, and after asking the price of a proof said, "Well, I'll have a print." Upon its delivery he asked the price of it. "Seven shillings and sixpence was the price I put upon it," observed Wivell. "Well, then, what will it be to me? you won't charge me that sum," said Nollekens. "Oh, sir, pray give me what you please," returned Wivell, who felt grateful for past favours. "Well, then," returned he, "there's three shillings for you."

There can be no doubt that Beechey painted more than one portrait of Nollekens, for among the Beechey

* Abraham Wivell (1786-1849), who was successively a shoemaker, a wigmaker, and a portrait-painter, also invented fire-escapes and wrote "An Enquiry into the History of the Shakespeare Portraits."

papers we find the following letter, dated September 16, 1822 :

“MY DEAR NOLLY,—

“You were so good the other day to ask me for my terms, which I enclose. It was not my intention to make any charge to such an old friend as you have been, but as I do not profess to be over rich I have, though very reluctantly, complied with your wishes and send my card of terms; however, my dear friend, you will do as you like and not confine yourself to them, but anything you may deem sufficient I shall be satisfied with, the reason of my sending you this to-day is because I go to-morrow morning very early into the country, where I purpose staying a month, for I feel myself very ill by being so long confined and very hard worked. Lady B. and the girls send their love to you.

“I remain, my dear Nolly,

“Yours most sincerely and faithfully,

“W. BEECHEY.”

This may have been the portrait engraved for Wivell. When on his death-bed, Nollekens was nursed by Sir W. Beechey, and (according to a legend in the family) the sculptor left his money to the artist, having no children of his own; “but a nephew turned up, and was much aggrieved that nothing was left to him, a poor man, and to whom, had there been no will, the property would have fallen. Sir William thought it hard, called in the nephew and said, ‘Look here, you



Autotype

HEBE

From the original picture

see this will? it shall grieve you no longer,' and he put it in the fire." Unfortunately for this pretty story, there is no truth in it, as may be seen from the will and its numerous codicils, printed at length in Smith's "Nollekens and his Times" (vol. ii. pp. 17-29); the numerous beneficiaries enumerated in the original will, dated March 21, 1818, include, "my friend, Sir William Beechey," who is down for £200; in a codicil (dated December 6, 1822; he died on April 23, 1823), Beechey is appointed one of the three executors with a further gift of £100.

With regard to the other exhibits of this year, *W. Salte, Esq.*, No. 262, is an engraved picture (the original is a three-quarters) of William Salte, of Tottenham, who died in the Poultry on February 6, 1817, in his seventy-first year; the engraving shows an elderly man, looking at the spectator full face, seated, holding in his right hand a paper, on which the words, "Asylum, to meet H.R.H. the Duke of Cambridge," the date, April 9, 1812, and "W. Salte, Esq." are legible; in his left hand he holds a sort of casket. *Admiral Markham*, No. 299 (he was born in 1761, and died in 1827), was a son of the famous Archbishop of York, and after many naval adventures and travels, served under Lord St. Vincent at the reduction of Martinique, 1793, and in various other engagements; he was also St. Vincent's colleague at the Admiralty board, 1801-4, and for many years represented Portsmouth in the House of Commons. His "Correspondence" was recently edited by Sir Clements Markham for the

Navy Records Society, to which is prefixed a good reproduction of Beechey's portrait, which is a half-length, paid for in 1809. Markham's letters are exceedingly breezy, and full of epigrammatic expressions of opinion.

The portrait painters were never more in evidence than in the 1812 Academy, nearly every other exhibit being a portrait. In addition to Beechey's seven, Lawrence had eight (including Kemble in Addison's "Cato," Sir William Curtis, engraved by W. Sharp, and Thomas Taylor, the famous translator of Plato and other classics); William Owen, who had for some years been portrait painter to the Prince of Wales, had six, including J. W. Croker, M.P., the politician, and the Lord Chancellor; Thomas Phillips had five; James Northcote had four, including the Bishop of Ely; Martin A. Shee had seven. There were three portraits of the Duke of Sussex, one by G. Harlow. another by S. Drummond, and a third by J. F. Masquerir, in addition to a miniature of him by Trossarelli. Other remarkable features of this Academy were a portrait of Beechey's old sitter, Mrs. Dickons, by C. Allingham; G. Dawe's portrait of Coleridge; L. Hoppner's portrait of William Gifford; Benjamin West's portrait of J. A. Wilmot, who adjusted the losses, claims and compensations of the American Royalists; and Turner's Oxford views.

The most distinguished personage among Beechey's eight portraits in the Academy of 1813 was the *Right Hon. Spencer Perceval*, No. 198, the eminent politician (1762-1812), son of the second Earl of Egmont, and

who was assassinated by Bellingham, a bankrupt, in the lobby of the House of Commons on May 11, 1812; as this portrait shows him holding the Regency Bill in his right hand, it was probably painted at the time of that Act, viz. in 1810. It was engraved by W. Skelton in March 1813, by Picart for Jerdan's "Portrait Gallery," and again as frontispiece to vol. i. of the "Life," 1874. Beechey was probably not commissioned by Perceval to paint this portrait, as there is no entry in the Account Books to that effect; Lady Arden, the unfortunate Perceval's sister-in-law, purchased what would seem to have been the original, a three-quarters, of Beechey in July 1813; the Prince Regent apparently purchased two replicas in 1816-7; and two more were sold to "Mr. Perceval" in 1823. A version of this portrait was at Christie's on July 13, 1901. Beechey's portrait of *Mr. Perceval*, No. 356, must have been of a relative, perhaps a nephew of the great statesman. The artist's second posthumous portrait was No. 221, *The late Sir F. Bourgeois, R.A.* There are two versions of this portrait, both of which show him to the waist, and are on canvas (29½ in. by 24 in.). That at the Dulwich Gallery is probably the R.A. portrait of 1813. On the back of the panel is painted a sketch by Sir Joshua Reynolds of a mother bending over her child, which lies in her lap; Bourgeois is wearing a dark blue coat with metal buttons, white waistcoat, and frilled shirt, with a gold medal, the badge of the Polish Order of Merit. The second portrait was acquired by the National Portrait Gallery in February 1867, and

this may have been the picture exhibited at Suffolk Street in 1830. One of these two portraits was engraved by J. Vendramini for Cadell's "British Gallery of Contemporary Portraits," 1811. Bourgeois founded and endowed* the Dulwich College Gallery, enriching it with the splendid collection of pictures bequeathed him by his friend Noel Desenfans; he was born in 1756, exhibited at the Royal Academy from 1779 to 1810, was knighted by George III., to whom he was appointed "Landscape Painter" in 1794; his death was caused by a fall from his horse January 8, 1811. *Sir A. Clarke*, No. 226, a whole-length portrait, in robes of the Order of the Bath; who was created a K.B. in 1797, was Major-General Alured Clarke, of whom an earlier portrait was exhibited at the Academy of 1795. One of these portraits—it is not known which—was engraved in mezzotint by J. Bromley in August 1833, the year after his death; it shows him to half length, looking to right, hand resting on sword-hilt. Beechey's four other exhibits of 1813 were anonymous portraits, and included those of two gentlemen, one of a "lady of

* There is another side to this splendid gift if a statement of J. T. Smith, "Nollekens and His Time" (vol. i. p. 378), can be relied on. It is the often discussed one of public benefactors acting meanly towards their nearest relatives: "I recollect Mr. Nollekens once showing me a letter which he had received from Sir William Beechey; and to the best of my recollection the purport of it was, that the bearer of it was the niece of Sir Francis Bourgeois, who had been walking about the streets all night with her children for want of a lodging. Sir William applied to Mr. Nollekens to give her a trifle, directing his attention to her miserable looks and state of apparel."



MISS GEORGINA HERBERT

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quality," and the other of a Colonel of the East India Volunteers.

In the interval between the 1813 and 1814 Academies, Beechey had become, in addition to Portrait Painter to the Queen, Portrait Painter to H.R.H. the Duke of Gloucester; and his five exhibits of the latter year included one of the Duke of Cambridge, already referred to. The *Mr. E. Gambier*, No. 94, was undoubtedly Edmund John, the son of Samuel Gambier, elder brother of James, first Baron Gambier (whose portrait by Beechey was in the Academy of 1809). Edmund J. Gambier was born at Shenley Hall, Herts, in 1794, and after various appointments, was Chief Justice of Madras 1842-9, and received a knighthood; he died in 1879. The portrait was a three-quarters. Reference may conveniently be here made to the various other Gambier portraits by Beechey. The *Mr. Gambier* of the 1809 Academy was a three-quarters, probably of Samuel Gambier (born in 1752), the Baron's elder brother, who, as will be seen from the Account Book, paid for the last half of the portrait; the *Mrs. Gambier*, of the 1813 accounts (her portrait was "altered"), was probably Samuel's wife Jane, fourth and youngest daughter of Daniel Mathew, of Felix Hall, Essex; *Mary*, of the same year and entry, was her ninth child; and *Charles*, of the 1812 Account Book, was probably her eldest son, Charles Samuel, born at Watlingbury, Kent, in 1790. These portraits were all three-quarters.

P. Free, Esq., No. 160, was Peter Free, who lived for many years at Hyde Park Place, London, and who died at

Brighton on November 2, 1850, aged 79 ; his portrait was a three-quarters. *Sir B. Graham*, No. 183, was a whole-length of Sir Bellingham Reginald Graham* (1789-1866), the sixth baronet, whose father died when he was seven years of age. This year Beechey broke through his usual rule of only exhibiting portraits, by sending a fancy picture called *Hebe*, to which reference has already been made ; in Mr. Algernon Graves's annotated edition of the Royal Academy catalogue of this year this picture is entered as a *Portrait of a Lady of Quality as Hebe*.

Very few changes had taken place in the composition of the Academy between the 1813 and 1814 exhibitions. Edward Burch, the librarian, had retired or died ; Edmund Garvey and James Wyatt had died, and William Theed had been elected to one of the vacancies and George Francis Joseph became an Associate. Lawrence's great portrait of the year was that of Lady Leicester, which, like five of his other exhibits of this season, has become popularised through engravings. Beechey's portrait of the Duke of Cambridge was next to Lawrence's Duke of York, and that of Sir B. Graham was next to Owen's fine portrait of the Earl of Ashburnham, the third earl and one of the greatest book collectors of modern times. Northcote exhibited a portrait of Brunel the engineer, G. Dawe one of the learned Dr. Parr, of whom a second portrait, by J. J. Halls, was in the same exhibition.

* No. 330 of the same Academy was a picture by H. B. Chalon, "*Portraits of two Famous Hunters and Harriers going out in the Morning*. The property of Sir B. Graham, Bart."

With one exception, Beechey's portraits of 1815 were of titled or distinguished people, at the head of which was a whole length of *H.R.H. Duke of Kent** (1762-1820), the earlier and more important of Beechey's two exhibited portraits (the second was in the Academy of 1820) of George III.'s fourth son. It was No. 82, and was lent by the Fishmongers' Company to the Exhibition of "Monarchs of Great Britain" in 1901-2, No. 168, and is on canvas (98 in. by 71 in.), life-size, facing the spectator, head turned to right, in military dress, wearing insignia of the Garter, right hand resting on his stick, sword in left, landscape background with castle. Skelton's engraving (19 $\frac{3}{4}$ in. by 15 $\frac{1}{2}$ in.) only shows the Duke to half-length; it was again engraved by E. Scriven for Jerdan's "Portrait Gallery," 1830-4 (vol. ii.). The original, or a replica, was in the Beechey sale at Christie's, June 11, 1836, lot 64, where it was bought in at 120 guineas; at the subsequent sale at Rainy's, July 19, 1839, it was lot 36, but was "passed."

The following letter by the Duke of Kent from the Lodge, Castle Hill, September 20, 1814, concerns the fine portrait exhibited in 1815:—

* As will be seen from the Account Books, Beechey painted two whole-length portraits for "the Freemasons" (perhaps an error for "Fishmongers") of the Dukes of Kent and Sussex, for which he received payment in three instalments in January, August and September 1815, the total amounting to 400 guineas. The two were engraved as a companion pair by W. Skelton, that of the Duke of Kent appearing on November 1, 1815, and that of the Duke of Sussex, in May of the following year. The latter portrait was exhibited in 1816.

“MY DEAR SIR WILLIAM,—Agreeable to my promise I beg to announce my intention of being with you to-morrow (Wednesday, the 21st instant) at the usual hour, or as near it as possible, when I hope you will be able to forward the picture considerably, as I trust nothing will occur to prevent my giving you a full hour and a half’s sitting.

“In the meanwhile with best remembrance to your son,

“I remain,

“My dear Sir William,

“Ever yours faithfully,

“EDWARD.”

Beechey’s later picture of the Duke was done in 1818, and this doubtless was the portrait in the 1820 Academy ; it was bequeathed to the National Portrait Gallery in 1881 by Lord Hatherley : it is on canvas (29 in. by 24½ in.), and shows the Duke to the waist, in scarlet uniform, gold epaulettes, the star of the Order of the Garter is on his left breast, an oval badge of the Order of St. Patrick hangs by a short blue ribbon in front and rests on the broad blue ribbon of the Garter ; a similar picture, in “possession of the Duke of Sussex,” was engraved in octavo size by Charles Warren. The portrait next in importance, No. 164, was of *General Sir Thomas Picton, K.B.*, who was born in 1758, and who, after a distinguished career—he was thanked seven times by the House of Commons for his services in the Peninsula—was killed at Waterloo on June 18,

1815. The portrait, a three-quarters (*i.e.*, 30 in. by 25 in.), was paid by a "Mr. Picton" in February, 1816; and on February 1, 1817, a "Mr. Hall" purchased a copy at the same price as the original, 50 guineas; one of these now belongs to the Duke of Wellington, and shows him to waist, looking to left, in military uniform; on the back of the canvas is written: "Painted a fortnight before his death." Yet another version was in the Beechey sale at Christie's in June 1836, where it was bought in at £5 10s., but at Rainy's in July 1839, it found a purchaser at £3 10s. There are two totally distinct engraved portraits, with half figures, by Beechey of this gallant officer: (1) by P. W. Tomkins for Jerdan's "Portrait Gallery," 1830-4 (vol. ii.), in which he is looking to spectator's right (*i.e.*, to his left), in his military uniform (without epaulettes), with long row of orders and a cross suspended from his neck, and two stars of orders on his breast; and (2) by H. Cook, in which he is also in military uniform, with epaulettes, with one star only on his breast: in this he is looking to spectator's left (his right). No. 97 was a whole-length portrait of *Sir P. Warburton*, the fifth and last baronet of Arley, who died *s.p.* on May 14, 1831, when the title became extinct, his estates passing under his will to his great nephew, Mr. Rowland Eyles Egerton-Warburton, of Warburton and Arley. Beechey also painted (as did Romney and Hoppner) *Lady Warburton* (Alice, daughter of the Rev. John Parker, of Astle, Cheshire), who survived her husband until September 9,

1837; this portrait, which is now at Arley, was originally a whole length, but has been cut down; both portraits were painted and paid for several years before 1815, *i.e.*, in 1811. No. 228, *S. Kilderbee, Esq.*, is described in Evans's "Catalogue" as Samuel Kilderbee, an attorney at Ipswich. As this gentleman died in May 1813, aged eighty-seven, the portrait would have been painted some time before it was exhibited; the engraving, a private plate, by W. C. Edwards, shows the half figure of an old man directed to front, in dark coat and white ruffle, and thin grey hair; it has the motto "*Providentia divina Repondo.*" Kilderbee's son and namesake was a D.D. and rector of Easton from 1817 until his death in 1847; his grandson was for many years a member of Parliament, and married a daughter of the Earl of Stradbroke. *Captain Watson*, a three-quarters, No. 305, has not been further identified (it was paid for in January 1815, by a Miss Ballock); the last portrait, also a three-quarters, of the year, No. 311, was of *Lord Maynard*, Charles, second viscount (1751-1824), and on the death of his nephew and successor, on May 18, 1865, the title became extinct.

Before the opening of the next year's Academy several events of interest to artists had taken place. First and foremost, Lawrence was knighted (April 20, 1815); George Dawe had succeeded Henry Tresham as an Academician; R. R. Reinagle and William Collins had been elected Associates and Raeburn was an R.A. elect. Lawrence was indis-



MRS. HILL AND CHILD

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putably at the head of the portrait painters, and nearly all his portraits of the 1815 Academy were of distinguished people—the Prince Regent, H.H. Prince Metternich Winnebourg, the Duke of Wellington holding the sword of State on the last day of Thanksgiving at St. Paul's; Prince Blücher, and R. Hart Davis, M.P., the picture collector. There was, *inter alia*, another portrait of Mrs. Dickons, this time by H. W. Pickersgill; and also a portrait of Master E. Landseer, by Master J. Hayter.

At the Academy of 1816* Beechey was, with Mr. Northcote "and, we believe, Mr. Owen," the "Pictorial Hangmen," as one of the newspapers pleasantly remarked. Beechey's first picture was No. 1 in the exhibition, a half-length portrait of the *Bishop of Chester*—George Henry Law (1761-1845), an eminent scholar who, after occupying the see of Chester from 1812 to 1824, was translated to the bishopric of Bath and Wells, which he held up to his death; Beechey's portrait was engraved by Meyer, but the plate was a private one. *Lord Hill*, No. 19, a whole length, was Rowland Hill, who distinguished himself in the Peninsular war, was rewarded with the Grand

* "We do not remember," says one of the newspapers, "an exhibition in which there were so few female portraits as in the present one. Of these Sir William Beechey has considerably the largest number. . . . This artist appears in two or three of his pictures to have adopted a novel style of background, particularly in the portraits of the Duke of Sussex and Lady Bernard, the former of which is powerfully characteristic of the wildness of Highland scenery, and the latter of horticultural decorations in the margin of the sea."

Cross of the Bath, and was elevated to the peerage as Baron Hill on May 17, 1814; he died on December 10, 1842. Lord Hill and the lady in Beechey's next portrait of this year, *Lady Berwick*,* No. 37, were relatives by marriage; she was a Miss Sophia Dubouchet before her marriage, on February 12, 1812, to the second Baron Berwick. *Lady Bernard*, No. 88, the background of whose portrait is said, by one of the papers of the day, to consist of "horticultural decorations on the margin of the sea," was Charlotte Matilda, youngest daughter of Sir Edward Hulse, Bart., and second wife of Sir Thomas Bernard, the author of several books, a philanthropist and the chief promoter of the British Institution; Lady Bernard died in July 1846, and her portrait, nearly full-length (55in. by 43in.), which shows her seated in a landscape under a tree, in striped brown dress with a white fichu at the neck, was in the James Price sale at Christie's on June 15, 1895, when (catalogued as of Lady Barnard), it realised the high price of 1180 guineas. The portrait of *H.R.H. the Duke of Sussex* (of whom, as we have seen, Beechey exhibited an earlier work in the Academy of 1801), No. 112, was the com-

* It is curious to note that whilst Beechey's Account Book of this period does not contain any reference to a portrait of Lady Berwick it contains two entries in connection with her. In November 1815 she paid the first instalment for a half-length of Lady Bosworth (£50), and the payment by Lord Berwick on February 5, 1816, of £55, would appear to complete the purchase. Strictly speaking there would be no Lady Bosworth in 1816; the Barony of Bosworth, created in 1687, was merged into Berwick, and both these creations became extinct in 1695. The barony of Berwick was revived in 1784 in favour of Noel Hill, Esq.

panion to that of the Duke of Kent in the previous year's Academy, and was a whole length in Highland costume; this is the portrait engraved by W. Skelton in May 1816, to half-length only; a replica was in the Beechey sale at Christie's, June 11, 1836, lot 63, when it was bought in at 125 guineas; at Rainy's in July 1639 (in the catalogue of which it is described as "extra whole length") it was "passed." No portrait of this size of the Duke has yet been traced. *Lady Owen*, No. 129, was Charlotte, daughter of the Rev. J. L. Phillips, and first wife of John Lord, who took the surname of Owen and was created a baronet on January 12, 1813; they were married in 1800, and Lady Owen died on September, 1, 1829; from the Account Book it would seem that Lady Owen's portrait was first intended to be a three-quarters, as the first payment was 25 guineas, or one-half; on July 16, 1816, a further sum of 50 guineas was paid. In 1821 Beechey painted a three-quarters of Sir J. Owen, but this was not exhibited. Beechey's final exhibit of this year, No. 334, was of the *Hon. Captain Peachey*: "whilst Lieutenant of the *Cornwallis* on March 1810, having been all night in pursuit of a National brig corvette, seen the day preceding, discovered her at the break of day in the distance." Captain Peachey was Henry John, eldest surviving son of John Peachey, second Baron Selsey, and was born on September 4, 1787, he succeeded his father in the peerage on June 27, 1816. Beechey also painted at the same time a portrait of Lord Selsey's only surviving daughter, Caroline Mary Peachey, who was born May

24, 1790, and who married August 19, 1815, the Rev. Leveson-Venables Vernon, son of the Archbishop of York ; both portraits were whole lengths. The Selsey barony became extinct in 1838.

One would have expected the Academy of 1816 to have been strong in what may be described as reflections of the titanic struggle which culminated at Waterloo, but, curiously enough, the only member of the Academy to approach the subject was S. Drummond, A.R.A., with a picture of *The Battle of Waterloo, on the eve of the 18th*. From J. Gandy, also an A.R.A., there was a design of "A proposed town residence for the Duke of Wellington, surrounded by villas and dwelling-houses, forming a circus and trophied garden, corresponding with the plan made for the Mary-le-bone park estate by late G. White, Esq., in 1809, and now improved by J. White, junior." This is one of the innumerable schemes for a Wellington residence which remained in the embryo stage. Another interesting feature of this year's Academy consisted of two portraits, by G. H. Harlow, of Northcote and Sir W. Beechey. Shee had a portrait of Lieutenant-General Sir Thomas Picton, and Lawrence had portraits of J. J. Angerstein, the picture collector, of the Bishops of London and Durham, the Duke of York and Major-General Sir H. Torrens. Edward Bird and John S. Copley appeared for the first time as R.A.s, and the new Associates were William Mulready and John Jackson.

With regard to Shee's portrait of Sir Thomas Picton above mentioned, the following letter to Sir William

Beechey and the draft of his reply cannot fail to be of interest :

MY VERY GOOD FRIEND SIR WILLIAM,—As I understand I have been much indebted to your kindness in providing a distinguished place for Sir Thomas Picton's portrait [R.A. 1816, No. 6] in the present arrangement, so I feel very reluctant to add to the weight of my obligations. I beg therefore to withdraw the request with which I troubled you some days since, on the subject of Mr. Oben's drawing* and remain with every proper feeling of your liberality.

“Your most obedient and very humble servant,
“M. A. SHEE.”

Beechey's draft of reply is written at the back, and is as follows :

“MY VERY GOOD FRIEND SHEE,—I certainly meant you every kindness and am glad that you afford me such distinguished credit in the present arrangement. The idea of any weight of Obligation is between us, a Farce ; we of course assist one another whenever we can. Respecting Mr. Oben's drawing you are the best judge, and must act as you please ; being unwell at home I committed it to Northcote, to whom referring you, I remain, with every proper feeling of your liberality,

“Your most obedient very humble servant,
“W. B.”

* J. G. Oben's drawing, *View of Glendalagh, the valley of the Seven Churches, County of Wicklow, on St. Kevan's Day*, was No. 391 in the Academy of 1816.

In selecting pictures for the 1817 Academy, Beechey again chose one which would appeal, as that of Captain Peachey of the previous year had appealed, to the popular imagination, and this was No. 200, *Lord Exmouth*, "towards the close of the evening, ordering sails of the *Queen Charlotte* to be hauled in, in consequence of the burning of an Algerian vessel immediately under her stern." This is the picture engraved by Charles Turner, and published in April 1, 1818 (33½ in. by 16½ in.), and again on a much reduced sale for Brenton's "Naval History," 1823. The original portrait is a whole length, slightly larger than life; the Admiral is standing on his quarter-deck, bare-headed, with a telescope in his right hand, and the left raised as if encouraging his men, with ribbon and insignia of the Bath and several foreign orders (canvas 109 in. by 71 in.). The present owner of the original picture is not known to us, but a replica of it was presented to the India Office by the Earl of Hardwicke in 1901. The original or a replica formed lot 62 in the Beechey sale at Christie's, June 11, 1836, where it is thus described: "Lord Exmouth, at the battle of Algiers, giving orders to take in the sails—whole length, full of character and admirably painted;" it was bought in at 58 guineas. It reappeared at the Beechey sale at Rainy's, July 19, 1839, lot 26, where it is described as "extra whole length," and where it sold for 36 guineas. The battle of Algiers took place in August, 1816 (when three thousand Christian slaves were rescued from the Dey),



THE HON. LOUISA HOARE

By permission of Col. W. F. L. Noel

so that Beechey, ever alive to the value of actualities in art, again scored first, for, with the exception of a *View of the commencement of the attack in Algiers*, by H. Parke, Beechey's imposing portrait was the only picture of the year which could be associated with the recent events in Algiers.

His first picture in the Catalogue of this year is No. 1, *Portrait of Master Brooks, a child three years of age, as St. John*; this was painted in 1814, and from the price paid for it, 120 guineas, it would have been in a half-length canvas, and one of the three payments describes it as "a naked boy as St. John." No. 36, *Portrait of a gentleman*, has not been identified; No. 49, the *Marchioness of Hastings*, was Flora Countess of Loudoun in her own right. She married on July 12, 1804 (and died on January 8, 1840), the first Marquess of Hastings, "a gallant soldier, an eloquent senator, and a popular statesman"; she appears in Beechey's Account Book as the Countess of Loudon and Moira, 1816; the portrait was a whole length. The *Marquess of Anglesea* (or, rather, Anglesey), whose portrait, No. 103, was a three-quarters (he again sat to Beechey in 1820 for another portrait of the same size), was one of the distinguished heroes of the Peninsular War, and was at the head of the United British, Hanoverian, and Belgian horse at Waterloo; he was created Marquess of Anglesey in July 1815. The portrait was engraved in stipple by H. Meyer (from a drawing by J. Jackson) for Cadell's "British Gallery of Contemporary Portraits," March 21, 1817, and this was repeated by I.

Thomson in the *European Magazine*, October 1821. The engraving shows the Marquess to the waist only, in peer's robes, with star of an order suspended from the neck ; he is directed to left, the head turned, looking at spectator. No. 173, *Portrait of Lady Arbuthnot and family*, was the picture of the wife and family of Sir Robert Arbuthnot (1773-1853), the soldier, for many years aide-de-camp to Beresford ; he was fourth son of John Arbuthnot of Mayo, and brother of the Right Hon. Charles Arbuthnot ; his wife was a daughter of William Vesey, Esq., of Fairmill, Ireland. Beechey painted a three-quarters of Col. Arbuthnot in 1814 which was purchased on December 16, for Lord Beresford, with two three-quarter portraits of Blücher and the Hetman Platoff. *Mr. Skelton* and *Colonel Grey*, a three-quarters, were two other portraits of this year ; of the latter a replica (if not the original) was in the Beechey sale of 1836, when it was bought in for £1 5s.

CHAPTER V

1818-1838

A FEW interesting changes in the composition of the 1818 Academy had been effected: John Jackson and Henry Raeburn appear for the first time among the Academicians, and William Theed and Samuel Woodforde no longer figure in the list. The new Associates were Edward Hodges Baily and Abraham Cooper. Beechey's "terms" had undergone frequent revision, and the more numerous his clients the higher his prices became. About 1818 his prices, according to one of his Note Books in the Library of the Royal Academy, were thus: Head (or three-quarters), 60 guineas; Kit-cat, 90 guineas; half length, 125 guineas; Bishop's half length, 150 guineas; ditto, containing the whole figure, 170 guineas; whole length, 250 guineas; extra ditto with robes, etc., 300 guineas. Half price was to be paid at first sitting. Beechey had in 1818 become portrait painter to the Duchess of Gloucester, as well as to the Duke and the Queen; and his eight portraits of this year included one of his new patroness, No. 62. Beechey had also painted the first Duchess of Gloucester, Maria Walpole, the illegitimate daughter of Sir Edward Walpole: she married first on May 15, 1759, James,

second Earl of Waldegrave (who died in 1763), and secondly on September 6, 1766, William Henry, Duke of Gloucester, brother of George III., and died on August 23, 1807. She was painted by Reynolds and by Gainsborough (whose splendid portrait of her sold for 12,000 guineas in the Cambridge sale). Beechey's portrait was an unimportant one, and shows her late in life, in black and white dress, with black head-dress (canvas 29½ in. by 22½ in.), and was purchased at the Duke of Cambridge's sale on June 11, 1904, lot 71, for 60 guineas by Sir Faudell Phillips. The Duchess of the 1818 Academy was Princess Mary, daughter of George III., who was born in 1776, married July 22, 1816, her first cousin, William Frederick, second and last Duke of Gloucester; she survived her husband many years and died on April 30, 1857. The portrait does not appear to have passed with the other Gloucester property into the possession of the Duke of Cambridge; at all events it was not included in the sale of 1904. It is a whole length, on a Bishop's half-length canvas, and shows her seated, looking to front, a landscape with Windsor Castle in the distance to right; she is wearing a low, dark dress with white stripes, pearl necklace, with pearl band in her hair, and holds a fan. It was engraved in mezzotint by W. Say, March 22, 1819.

Perhaps the two portraits in this exhibition which attracted the most notice were those of *Mr. and Mrs. Coutts* (Nos. 33 and 153); that of the former was lent by the Baroness Burdett-Coutts to the Guelph



MASTER IDLE

By permission of Mrs. Oscar Leslie Stephen

Exhibition of 1891. Thomas Coutts (1738-1822), founder and for many years sole partner of the great banking house of Coutts and Co. in the Strand, had married, as we have seen (late in life and as his second wife), the beautiful Miss Mellon, the actress, in 1814. He was then seventy-five years of age and his bride was about thirty-seven; the marriage excited a vast amount of interest—it gave the caricaturist and satirist a text of which they fully availed themselves—but the only result of it all was to strengthen the mutual attachment, and when Mr. Coutts died he left his widow the whole of his property, which amounted to about £900,000. The portrait of Mr. Coutts, a half figure, life size, to left, head nearly facing, black coat (canvas 30 in. by 24 in.), was engraved by R. W. Sievier in 1822, and also by Scriven. The portrait of Mrs. Coutts of this year, as that of 1805, was a whole length; that of her which the Baroness Burdett-Coutts lent to the Guelph Exhibition in 1891 shows her no longer the “slim” beauty of her early theatrical triumphs, but a substantial and handsome woman of middle age—to half figure, life size, red dress cut low, the right hand raised with the index finger extended. This portrait was engraved by T. Woolnoth as a book illustration, May 11, 1822. No. 46, the *Right Hon. Lord Erskine*, was the first baron (1750-1823), who, starting life as a midshipman was successively an officer in the army, a barrister and intimate friend of Sheridan and Fox, became Lord Chancellor of Great Britain, one of the greatest advocates in the history of the English bar. He was painted

by Reynolds, Lawrence (this was at the Royal Academy of 1802), and Hoppner, all three of which were engraved. Beechey's portrait of the Lord Chancellor late in life has not been exhibited since 1818, and it has not been engraved; it was a three-quarters, and was painted for Mr. Coutts. Nothing for certain is known of *W. Leake, Esq.*, No. 86, and the portrait is not even mentioned in the Account Book; but he was probably William Leake, the well-known lawyer of 27 Sackville Street, London, and Putney Heath, solicitor to the Noel family (among many others), and this explains the two entries in the Account Book, 1820, May 24 and July 22, in which "Mr. Leake" pays for a three-quarter portrait of Sir Gerard Noel, father-in-law of the Mrs. Noel of this same year's Academy.

Admiral Sir George Campbell, No. 137, was another of Nelson's distinguished officers (he was rear-admiral in 1801, K.C.B. 1814, G.C.B. 1820, and died in 1821), and was second in command of the fleet during the blockade of Toulon 1803-5; this portrait, a Bishop's half-length, which was engraved by William Ward, January 15, 1819, shows him to three-quarter figure, standing, looking to front, in naval uniform with collar and star, right hand holding hat, left on hilt of sword. Mr. Ernest Beechey has permitted us to print an interesting letter (in his collection) from Eustatia Lady Campbell, wife of the Admiral, and the letter is quite well worth quoting at full length. It is as follows :

“PORTSMOUTH, September 13 [1817].

“MY DEAR SIR WILLIAM,—I begg’d the admiral to let me answer your kind letter as I am the person *most interested*. I am rejoiced to find the Plate is in such forwardness—I rather pique myself on the patience I have exerted—but I feel it nearly exhausted. If it were possible to increase my anxiety to have the Portrait, the innumerable persons expressing the greatest admiration of it both as a painting as well as a most faithful resemblance, would add to that anxious wish. I do assure you without flattery I have never known any Portrait so much admired for such combination of various merit—such perfect excellence. Very many are almost as impatient as myself for the engraving to be finish’d, and if Mr. Ward would make it known that he is making an engraving from your excellent Performance he would soon find it a very popular Print. If I recollect right, the Proof Engravings were to be two guineas the print, and we desired to have eighteen. As the Admiral does not know Mr. Ward’s christian name, he has taken the liberty of drawing the bill in favour of yourself, and trusts you will forgive his troubling you; and may we beg you to tell us if our memory has been correct or if more is due for the Engravings.

“When Mr. Ward has finish’d with the Portrait we will be very much obliged if he will have a packing case made for the Picture and have it very carefully pack’d and sent down here. . . . I am certain you will forgive all this trouble, for I know you are very good and you know I am very anxious and very *nervous* about this

delightful Portrait. The Admiral desires his sincere and best regards and I cannot say with how much Respect, Esteem and Gratitude,

I am, my dear Sir William,

Yours ever most sincerely,

EUSTATIA CAMPBELL."

To return to the other exhibits of 1818: *Mrs. Riley*, No 214, was the artist's daughter. *Mrs. W. Noel*, No. 315, was Anne, daughter and heiress of Joseph Yates, Esq., of Clanna Hall, Gloucestershire; she married on May 20, 1817, the Hon. William Middleton Noel, younger son of Sir Gerard Noel Noel, and died October 6, 1851. The picture, the property of Colonel W. F. N. Noel, of the Great House, North Nibley, near Dursley, is a fine whole length, on a Bishop's half-length canvas (60 in. by 48 in.), in low white dress with necklace seated near a balcony on which her right arm rests, the hand resting against her face, her left hand resting on her lap and holding a spray of flowers. This portrait is here reproduced by kind permission of Col. Noel, to whom we are also indebted for an illustration of his second Beechey, the Hon. Louisa Elizabeth Noel, daughter of Sir Gerard Noel; she married in 1807 William Henry Hoare, of the well-known firm of bankers, and died in 1816.

Some of the more interesting of the pictures by other artists in the 1818 Academy included Wilkie's finished sketch of the Scott Family, Lawrence's portrait of the Duke of Wellington "in the dress that he wore and on

the horse he rode at the Battle of Waterloo," Turner's pictures of Raby Castle, the Earl of Darlington's seat, the *View of the Dort Packet-boat* from Rotterdam becalmed, and *The Field of Waterloo*, with a stanza from "Don Juan" as a legend. There were also busts by Chantrey of John Rennie, Nollekens, the late Francis Horner, M.P., Benjamin West, and Sir Joseph Banks.

Beechey had four pictures hung at the British Institution of this year—*Meg Merrilies* (33 in. by 40 in.), a half crazy sibyl or gipsy woman in Scott's "Guy Mannering," and concerning which one of the newspaper writers said that it "perhaps embodies the idea of that extraordinary character as completely as the act is capable of doing;" *The Evening Star* (38 in. by 45 in.), *St. John in the Wilderness* (72 in. by 72 in.), and a view of the Sandbrook Chalybeate. The second of these appears to have attracted the greater amount of notice; two lines from Ossian are given in the catalogue:

"Star of the descending night! fair is thy light in the
West!

The waves come with joy around thee, and bathe thy
lovely hair."

One of the newspapers of the day thus comments on the work: "A picture which excites extraordinary attention here on account of the novelty and singularity of the subject is the *Evening Star* of Sir William Beechey." After quoting the above lines from Ossian the critic goes on to say: "It is conceived in a truly classical taste, the star is personified by a beautiful female rising from the bosom of the ocean."

The large picture of *St. John in the Wilderness* was probably an elaboration of that of Master Brooks in the 1817 Academy. Beechey was not again represented at the British Institution until 1821, when he sent one of his numerous *Hebes*, this time a canvas 125 in. by 95 in. This is probably the picture to which one of the papers referred when it stated that "Sir W. Beechey is painting a beautiful picture of Hebe, as large as life, on a canvas of considerable dimensions, for the next exhibition at the Royal Academy."

The Academic body of 1819 showed the average number of changes. Chantrey was the only additional name which appears in the list of Academicians, and no new name appears in the list of Associates; but among the new list of honorary members there were the Lord Bishop of London as Professor of Ancient Literature, William Mitford as Professor of Ancient History, and Samuel Lysons as Antiquary. Beechey's eight portraits included those of three Royal personages—his official patron the *Duke of Gloucester*, the *Duchess of Cambridge* and *Princess Augusta*. The first of these three portraits was the Bishop's half-length, of which a mezzotint engraving was published by W. Say in March 1819, and which shows the duke seated, in uniform with star. The portrait of the Duchess of Cambridge (H.S.H. Augusta Wilhelmina Louisa Princess of Hesse, born July 25, 1797, married May 7, 1818, and died April 6, 1889) was the whole length, life-size portrait, her right arm resting on ermine mantle on pedestal, left hand holding dress (canvas 94 in. by 57 in.), which the first



Cassell & Co.,

HERKELL, THE DUKE OF KENT

National Portrait Gallery

duke paid for in 1818, and which the late Duke of Cambridge lent to the Victorian Exhibition in 1891-2. It was in connection with the first two of these three portraits that the artist received the following letter, dated :

"CHELTENHAM, *July 12, 1818.*"

"DEAR SIR WILLIAM,—The Duke of Gloucester has desired me to thank you for the letter he has this morning had the pleasure of receiving from you and instructed me to call upon you with the amount of his pecuniary debt when I return to Town.

"Mr. Joseph* of course cannot have the Portrait of the Duchess until your son [probably George Beechey] has finished the copy for Mrs. Hastings. And as he has also two other copies to make you must arrange as suits his convenience and your pleasure with respect to Mr. Say* and Mr. Joseph. But His R.H. will wish the two pictures to be sent Home by Christmas.

"His R.H. desired me to offer you his best regards, and I request of you to believe me always,"

"Very faithfully yours,

"EDMUND CURREY."

The portrait of King George the Third's second daughter, Princess Augusta, is doubtless the three-quarter length portrait of her with a landscape

* The reference to Say was of course in connection with the engraving mentioned on p. 148, but that to "Mr. Joseph" is enigmatical. G. F. Joseph, R.A., had himself a portrait of the Duke in the Academy of 1818, and he may have received a request from some one to make a copy of Beechey's portrait.

background, in yellow silk dress trimmed with white lace, large white hat with feathers, pulling a glove on her right hand (canvas 56 in. by 40 in.), which was in the Duke of Cambridge's sale at Christie's on June 11, 1904, lot 70, when it was purchased by Mr. Hodgkins; it was engraved by S. W. Reynolds and S. Cousins, March 8, 1824, "from the original picture in the possession of H.R.H. the Duke of Gloucester," and practically all the Gloucester property was inherited by the Duke of Cambridge. The portrait of the Vice Chancellor, *Sir John Leach*, No. 266, a three-quarters, shows him in black coat, and was exhibited at South Kensington in 1868, by Mr. Thomas Leach. The Vice Chancellor, son of a Bedford coppersmith, was born on August 28, 1760, entered the Middle Temple in 1785, and was called to the Bar five years afterwards; he sat in the House of Commons for Seaford in 1806, and after becoming Vice Chancellor of England, in 1818, and Master of the Rolls and Deputy Speaker of the House of Lords in 1827, died on September 16, 1834, a striking instance of the manner in which ability may triumph over obscurity of birth. *Hugh Leicester, Esq.*, No. 57, was Hugh Leycester, who, after being educated at Eton and King's College, Cambridge, became Judge of Assizes for Carnarvon, Anglesea, and Merioneth, M.P. for Milborne Port, and died in Spring Gardens, London, in 1836. This portrait is doubtless the half-length painted for Mr. Ashton Smith, M.P. Leycester made an important speech against Whitbread's motion

for an impeachment of Lord Melville, although a fortnight afterwards he brought the matter again before the House of Commons by moving, as being most consistent with the spirit of the Constitution, "That the House should proceed by impeachment against Lord Melville, for the several matters and offences which appeared by the tenth report to have been committed by him," a motion which was carried by a majority of twenty-three. Owen's whole-length portrait of the same gentleman, in the Academy of 1817 (No. 109), was painted for the Mayor and Corporation of Chester, and engraved by S. W. Reynolds, August 20, 1817. *Lady Stanley*, No. 205, was Mary, only daughter and heiress of Sir Carnaby Haggerston, Bart., wife of Sir Thomas Stanley of Hooton (whom she married in 1805; she died in August 1857); the portrait was a half-length, and a companion to the portrait of her husband, painted at the same time. No. 299 was a three-quarter portrait of *James Ferguson*, who died in St. James's Place, London, on September 6, 1820, in his eighty-fifth year; he was in the House of Commons as M.P. for Aberdeenshire from 1790 to the time of his death; his seat was at Pitfour, near Slains Castle, "with a noble view of the coast from Peterhead along the shores of the Moray Frith." This portrait was engraved (a private plate) by William Ward in 1818, and shows him to half-figure, directed to right, facing and looking downwards, and wearing a dark coat.

The Academy of 1820 contained nearly 200 fewer

exhibits than that of the previous year, only five of the Academicians—Bone, Chantrey, Phillips, Stothard, and James Ward—availing themselves of their privilege of exhibiting eight works each. Lawrence had only five, and Beechey six. The changes in the body of the Academy were few but important. Sir Thomas Lawrence had succeeded the venerable Benjamin West as President; Edward Bird, R.A., died in 1819, and William Hilton had taken his place. Among the Associates the names of Washington Allston, “of Boston, North America,” and John Constable appeared for the first time, whilst William Collins and Abraham Cooper were “R.A. Elect.” Beechey’s only royal portrait this year was that of the *Duke of Kent*, No. 82, which does not seem to be entered in the Account Book, but his son George Beechey sent one of the Duke of Gloucester. *Lady De La Warr*, No. 23, was Lady Elizabeth Sackville, younger daughter and co-heir of John, third Duke of Dorset; she was born on August 11, 1795, married, June 21, 1813, George John, Earl De La Warr, was created Baroness Buckhurst on April 27, 1864, and died January 9, 1870. She had been painted as a little child in a beautiful group with her brother and sister, by John Hoppner, and this picture is now at Knole. Beechey’s portrait of her shows nearly the whole figure (50 in. by 40 in.), technically a whole-length on a half-length canvas, seated near a column, in dark low-cut dress, with white muslin sleeves, dark hair, and long pearl necklace; a group of trees is seen in the distance to right. The picture

was until lately in the possession of the present Earl, and has been acquired by Messrs. Dowdeswell and Dowdeswell; it is signed and dated, "W. B., 1822." The post-dating is probably explained by the fact that the portrait was returned to the artist for the purpose of making some slight alteration.

Cecil Forester and *Lady Katherine Forester*, Nos. 100 and 198, two whole lengths, were husband and wife; the former was Cecil Weld Forester,* who inherited the Shropshire estates of his uncle Brooke Forester, and was elevated to the peerage as Baron Forester of Willy Park, co. Salop, on July 17, 1821; he married on June 16, 1800, Katherine Mary, second daughter of Charles, fourth Duke of Rutland, and died in 1828; Lady Katherine survived her husband only a few months, dying on March 10, 1829. *Lady Hariett Clive*, No. 346, a three-quarters, the youngest daughter of Other Hickman Windsor, fifth Earl of Plymouth; she was born on July 30, 1797, and married, June 19, 1819, the Hon. Robert Henry Clive, the second son of Edward, Earl of Powis, and succeeded to the Barony

* Cecil Forester was one of the members for Wenlock, Shropshire. "This gentleman," says the author of a curiously interesting little work, "Memoirs of Eminent English Statesmen," 1806, "is said to possess a moiety of the property of this borough, which is the first that ever sent Members to Parliament by virtue of a Charter from the Crown (*temp.* Edw. IV., 1478), and he now sits for the third time in Parliament. In 1803 Mr. F. voted in favour of Mr. Calcraft's motion for going into a committee on the establishment of the Prince of Wales; which question was lost by a minority of 45. We believe that the Member for Wenlock has never yet spoken in the House."

of Windsor in October 1855; she sat to Beechey just before her marriage, and died on November 9, 1869. This year's exhibition included Henry Bone's enamel of "*His late Majesty*, after a picture by Sir W. Beechey, R.A., in the late Lord Somerville's collection, in which the horse is painted by J. Ward, Esq., R.A." (No. 490). Probably the picture of the year, taking popularity as a criterion, was Wilkie's *The Reading of the Will*, inspired by a passage in "Waverley," and this was bought for the Royal Gallery at Munich.

At the 1821 Academy Beechey had only five exhibits, and of these one was a fancy subject, *The Bird's Nest*, No. 90, and another, which to some extent falls into the same category, a *Portrait of a Lady in the character of Una*, No. 34. The identity of the latter is revealed in the Account Book, in which we have two entries concerning the payment by Mrs. Meyrick for the portrait of Miss Fuller as Una; the price of 170 guineas was Beechey's charge for a Bishop's half-length canvas containing the whole figure. This Miss Fuller was one of the daughters of Augustus Elliot Fuller, Esq. of Rosehill, Waldron, whose eldest son succeeded to the Meyrick estates in Anglesey, and this portrait is probably now at the family seat at Bodorgan. The *Hugh Leicester*, No. 334 of this year, is obviously intended for Hugh Leycester, of whom a portrait was exhibited two years previously, as already mentioned. Beechey painted three portraits of Leycester in 1819-20; the first was a half-length for Mr. Ashton Smith, 1819, and was doubtless the portrait exhibited in that year; the second was another half-



LADY AND CHILD AS CUPID
(PROBABLY LADY BEECHEY AND CHILD)

By permission of W. W. Hallam, Esq.

length for the Marquess of Anglesea and paid for in November 1819; and the third was a three-quarters, and paid for by himself in February 1820. One of these three portraits—it is not certain which—was engraved by Charles Turner in mezzotint and published on February 1, 1822: this print shows the figure to half length, wearing a dark coat buttoned, with large lappels and broad collar, white neckerchief, scanty grey hair, curtain background. A gentleman who has not been identified, and one, a three-quarters, of the *Earl of Ailesbury* (Charles Bruce, second Earl, born February 14, 1773, succeeded his father in 1814, created Marquess of Ailesbury July 17, 1821, and died January 4, 1856), conclude Beechey's exhibits of this year, which obviously was an unimportant one for him. As an exhibition the Academy of this year appears to have been a remarkable success. "The fifty-third exhibition of the Royal Academy" (says one of the newspapers of this time) "closed on Saturday last. The money paid at the doors since the opening this year has exceeded that of any former exhibition by at least one thousand pounds." If Beechey himself was represented by fewer works than usual, the numbers were at all events kept up to the average by his son George, who had three portraits hung: those of J. Tullock Osborn, the Countess of Waldegrave, and the Earl of Sheffield, all of which are probably now ascribed to his much greater father.

By the time of the opening of the 1822 Academy various changes had taken place. E. H. Baily, Richard Cosway, and Joseph Farington no longer appear in the

list of R.A.s, and Richard Cook is the only new name whilst C. R. Leslie and George Clint were elected to fill up vacancies in the body of Associates. Beechey's exhibits this year were again only five in number, but one of these was of more than ordinary importance; it was a picture of *H.R.H. the Duchess of Kent and the Princess Alexandrina Victoria*, No. 66. The Duchess was the daughter of H.S.H. Francis Duke of Saxe-Coburg-Saalfeld, was born in 1786, married on July 11, 1818 Edward Duke of Kent, fourth son of George III, and died on March 16, 1861. The Princess (born in 1819, ascended the throne in 1837, and died in 1901) was afterwards Queen Victoria. The full description of this interesting work is as follows: Three-quarter length life-size of the Duchess seated to right on a sofa black dress; book in right hand, left arm encircles the Princess, in white dress and blue sash and standing on the sofa, facing and holding a miniature of the Duke in her hands; architectural and landscape background; canvas 56 by 44. This picture was the property of the King of Belgium, and was given by him to Queen Victoria, who lent it to this exhibition at South Kensington, 1868, and to the Victoria Exhibition of 1891-2, when it figured as No. 1. It is now at Windsor, and was etched by W. Skelton, whose rendering of it has frequently been repeated, *e.g.*, in Karslake's series of "Twelve Portraits of Her Majesty," 1897. An enamel of it (10½ in. by 8¼ in.) by H. Bone was exhibited at the Royal Academy of 1824, No. 432. An interesting letter concerning this picture is now the property of

Mr. Ernest Beechey. Captain Conroy, writing from Kensington Palace on May 22, 1821, is "commanded by the Duchess of Kent to return him Her Royal Highness's best thanks for his letter of yesterday" and to say that "on Monday next at one o'clock H.R.H. will be ready to receive Sir William; the Duchess regrets being obliged to delay it to that day, but at this moment the Princess Victoria has a slight cold." Beechey received 210 guineas for this picture, which is painted on a Bishop's half-length canvas.

The *Rev. Dr. Pigot*, who figures first (No. 27) among Beechey's exhibits of 1822, was William Foster Pigott, of Abingdon Pigotts, Cambridgeshire, a D.D. and F.A.S., who was appointed chaplain to the King in 1793, was rector of Mereworth, Kent, and Clewer, Bucks; he died at Mereworth on February 5, 1827, aged seventy-nine years. This portrait was engraved by William Ward A.R.A., and shows Dr. Pigott to half figure, facing towards and looking to front; the engraving was exhibited at the Academy of the year following that in which the portrait appeared (No. 483). The picture, a three-quarters, was painted several years before it was exhibited, the two payments being entered in October-November 1816. *Sir Alexander Cochrane*, No. 95, was the distinguished naval officer, a younger son of the eighth Earl of Dundonald; born in 1758, he entered the navy and served in the West Indies 1780-2, in 1804 he was promoted to rear-admiral, to K.B. in 1806, admiral 1819, was commander-in-chief at Portsmouth in 1821, and died in 1832. An engraving of this por-

trait, done by Charles Turner for Captain Brenton's "Naval History," August 1824, shows the admiral at half-figure, directed to right, looking at spectator, in naval uniform with Order and sash, no hat, left hand resting in waistcoat; the original or a replica was in the Beechey sale at Christie's, June 11, 1836, lot 37, and realised 17 guineas.

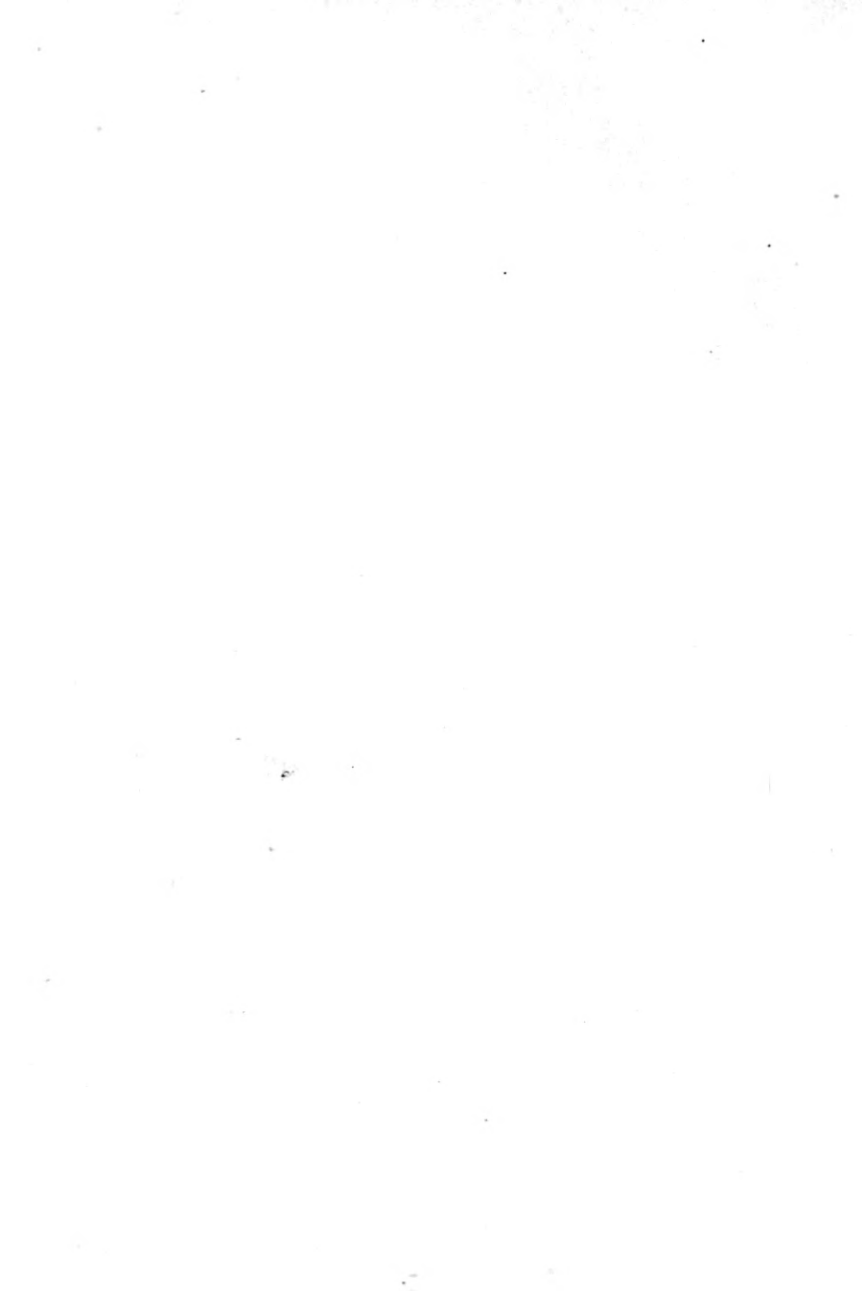
Sir John Beresford, No. 238, was another distinguished naval officer (born in 1766, and died October 2, 1844), Vice-Admiral of the White, K.C.B., G.C.H., &c., and was created a baronet on May 21, 1814. The mezzotint engraving by Thomas Hodgetts, February 1828, shows the Admiral to half-figure, directed to front and looking up to left, in uniform with sash, and various orders and decorations, no hat. A replica ("a head," or three-quarters, *i.e.*, about 30 in. by 25 in.) was in the Beechey sale of 1836, when it was bought in at seven guineas; it was subsequently offered in the sale at Rainy's in July 1839, when it found a purchaser at thirteen shillings.

Beresford portraits form a somewhat conflicting chapter in Beechey's career. The portrait just described was probably that for which Sir John Beresford paid £75 in 1822. In 1814, Beechey painted for Sir John Beresford a whole-length portrait of Lady Beresford and Child; but this lady could not have been the first wife of the famous vice-admiral, as she died in July 1813, and he did not again marry until August 17, 1815. In 1817, he painted a three-quarter canvas of Captain Beresford and Sisters, and the identity of these is unsettled. The engraved picture known as *Adoration*



GENERAL VISCOUNT LAKE AND HIS SON

By permission of Major John Colin Wardlaw



is said to be an idealised portrait of Miss Georgina Beresford. Lord Grantley has, at one of his country houses, a small picture of Miss Beresford, in Empire dress, whilst a portrait of Miss Elizabeth Beresford, afterwards Mrs. Ladbroke, was exhibited at the Academy of 1836, and will be duly referred to. In addition to all these, the following letter (in Mr. Ernest Beechey's collection) deals apparently with portraits which are not entered in the Account Books :

“HALIFAX, NOVA SCOTIA, *October 10, 1819.*

“DEAR SIR,—I am induced to trouble you with a few lines in consequence of the following paragraph extracted from a letter lately received by Mrs. Beresford. ‘Mrs. Knight asked me if Mr. Gilby had ever received the portraits, as Sir W. Beechey had heard nothing from any one since they were sent, and has not been paid.’

“I feel assured that it is unnecessary for me to enter into any fuller explanation on this subject than to request that, however this mistake may have originated, you will have the goodness to have it removed, and I will beg the favour of you to address a line to him also. The safe arrival of the portraits in Yorkshire would have been communicated, had not Miss Coltman long ago written us word that she had made you acquainted with their having been received at Beverley and highly esteemed.

“Mrs. B. desires I will present her best compliments.

“I remain, dear sir, yours truly,

“W. BERESFORD

(Lt.-Col. and Deputy Quartermaster-Gen.)

Beechey's last picture of the 1822 Exhibition, No. 288, was "*Venus and Cupid*—Cupid having lost his arrows, etc., at dice with Ganymede, is reproved by Venus—see 'Prior's Poems.'" The artist, as we have seen, exhibited three pictures of "*Venus and Cupid*" at the British Institution, 1806-1811; and this picture of 1822 is probably another version of that which he sent to the British Institution of 1824, No. 50, with the slightly altered title of *Venus chiding Cupid for having lost his bow and arrows with Ganymede, at hazard* (from Prior's "*Cupid and Ganymede*," p. 75). The size of the picture is there given as 42 in. by 36 in. This is probably the picture now at Petworth ("Catalogue of Pictures at Petworth," 1856, No. 58), Lord Leconfield's seat, and concerning which A. A. Watts says, in "*The Cabinet of Modern Art*," 1836, p. 104: "*The Cupid and Psyche*" [*i.e.*, *Venus and Cupid*] in the same gallery (Petworth) is perhaps one of the most graceful and beautifully coloured of Sir William's pictures. The head of Cupid was painted from the portrait of Master Locke, the magnificent portrait of whose aged mother, by Lawrence, attracted so much attention in the exhibition of the Royal Academy two or three years ago [*i.e.*, 1829]." One of the chief art events of 1822 was the knighthood, conferred on August 29 by George IV., of Raeburn, President of the Scottish Academy and first portrait-painter to the King in Scotland. Beechey sent him his congratulations, and the following letter is an acknowledgment:

“EDINBURGH, Sept. 7, 1822.

“MY DEAR SIR,—Yesterday I had the pleasure of your kind letter, and do assure you that the hearty congratulations of my friends, among whom I have much reason to rank Sir W. Beechey, have not been less acceptable to me than the honour which His Majesty has been pleased to confer upon me. Accept my best thanks for your kind wishes, and allow me to add that I have never forgotten the liberal manner in which you were pleased to talk of any little merit I may possess, even long before I had the pleasure of knowing you and also since has reached my ears from different quarters. But this is just what I would expect from Sir W. B.—an able artist himself and far above that little jealousy which sometimes enters into the feelings of artists of inferior note. I need not say that you have always had my best word and my best wishes in the fullest sense of the word. Our friend Wilkie is here—to whom I have sent your letter; he leaves this [place] to-day and by him I send this letter.

“Ever yours,

“HENRY RAEBURN.”

Of Beechey's seven portraits in the Royal Academy of 1823, the names of only two are known, both of which are given in the catalogue, No. 29, *Mr. Symmons*, and No. 439, *Mr. Ward*. The latter was John Ward, an attorney (1756-1829). The picture was engraved “at the expense of his friends by Henry Meyer from a painting by Sir W. Beechey, R.A.” (size 5½ in. by 4¼ in.),

and shows half figure of an elderly man directed to right, looking at spectator, dark coat buttoned, white waistcoat and frill, with hair thin and grey. The original picture was a three-quarters, as a companion to one of Mrs. Ward, painted at the same time. In 1825 a Mr. Ward again appears in the Account Book, this time for a Kit-Cat size portrait; there is, however, nothing to suggest that the two Mr. Wards were one and the same person. The "Mr. Symmons" was probably John Symmons (1781-1842), a distinguished classical scholar and translator, son of Charles Symmons, the biographer of Milton, whose portrait by Beechey was in the Academy of 1794; this portrait of 1823 does not appear in the Account Book.

The Academy of this year was in many ways an interesting one. Nollekens the sculptor was dead, and a portrait painter of great talent, Henry W. Pickersgill, was the new Associate. Lawrence's exhibits included the portraits of the Earl of Harewood, the Archbishop of York (the Hon. Edward Venables Vernon), Sir William Knighton—the first and third have been engraved—the Chancellor of the Exchequer, Mr. Vansittart, and the Countess of Jersey. There were also Wilkie's portrait of the Duke of York and his "Parish Beadle"; Lonsdale's portrait of W. Roscoe, Northcote's "Miraculous Draught of Fishes," and Joseph's portrait of T. Bayley, the poet.

Of the six exhibits of the following year (1824), again the identities of only two are known—*Sir George Cockburn, K.G., C.B.*, No. 64, and *T. Lowndes, Esq.*,

No. 124. The former, like two of the officers whose portraits were in the 1822 Academy, was a distinguished naval man, and was both Admiral of the Fleet and Major-General of Marines. He was born on April 22, 1772, made a K.C.B. in 1815, and conveyed Napoleon to St. Helena, of which place he was Governor, 1815-16; he succeeded his brother as eighth baronet in 1852, and died on August 19, 1853. This portrait, a whole length, was presented to Greenwich Hospital by Sir James J. Hamilton, Bart., in 1876. Thomas Lowndes, a wealthy London merchant, who died at Macclesfield on November 13, 1835, aged 68, was a generous patron of Beechey, who in 1823 not only painted the above whole length, but also one of Lowndes' father, and in 1824 one of his daughters, Miss Lowndes, the Lowndes payments amounting to £546, in addition to "a present to Sir William" of 50 guineas in December 1823. These portraits have not been traced.

With one exception (No. 111, *Portrait of a Lady*) the names of Beechey's six exhibits of 1825 were stated in the catalogue, and nearly all were well-known people. *Elisha Dehague* (No. 7) was the town clerk of Norwich, where he was born on May 16, 1755; he died on November 11, 1826, and this portrait, painted "at the request of his friends, and paid for by public subscription," is referred to in the obituary notice of Dehague in the *Gentleman's Magazine* of December 1826. The *Lady and Daughter of Sir R. P. Jodrell, Bart.* (No. 92), were Amelia Caroline King, whom Sir Richard married on December 12, 1814 (she

died on January 18, 1860), and her only daughter, Amelia Vertue, who married in July 1842 Charles Fitzgerald Higgins, of Waterloo Park, co. Mayo ; from the two payments of 125 guineas each in 1824 and 1825 this picture would be a whole length. No. 97 was the fourth portrait of the *Duke of Gloucester*, which the artist had exhibited at the Royal Academy within the space of eighteen years, and it is probably the one (three-quarters length to right, in robes with the collar and George) which W. Say engraved in mezzotint in January 1826. No. 194 was *Philip Meadows Martineau* (1752-1829), surgeon to the Norfolk and Norwich Hospital ; it was engraved by Lupton, but the engraving has become scarce, and no example of it is in the Print Room of the British Museum. Another distinguished native of Norfolk figured under No. 283, *Charles Savill Onley*, third son of Robert Harvey, Mayor of Norwich ; he was a barrister, Recorder of Norwich, chairman of the Norfolk County Sessions, M.P. for Norwich in 1812, and twice for Carlow. In 1812 he took the surname of Savill Onley, his mother's maiden name ; he died on August 21, 1843. This portrait is now the property of Colonel Unthank of Intwood Hall, Norwich (Mrs. Unthank is a granddaughter of Mr. Savill Onley), and shows the subject seated at a table with the draft of a Parliamentary Bill in his hand, on which is the date, " 11 March 1825 " ; the canvas is 50 in. by 40 in. We may here mention a second Beechey portrait in Colonel Unthank's collection, viz., a portrait of his mother,



Mansell

PORTRAIT OF A CHILD ("LITTLE MARY")

In the Collection of Henry J. Pfungst, Esq.

Marian Muskett, only daughter of Joseph S. Muskett, of Intwood Hall, Norwich, and wife of Clement Unthank ; she is painted as a girl of thirteen years of age, in white dress with blue sash and coral necklace, holding in her lap a little pet spaniel ; the canvas is 30 in. by 24 in. As Dehague, Martineau and Onley were Norwich men, it will be seen that Beechey still kept in active touch with the city which had for him so many early associations and ties. This is, curiously enough, confirmed by the entry in the Account Book, March 12, 1825, in which it is stated that the first instalment for the Onley portrait was paid at Norwich ; the portrait was a half length.

Three of the five exhibits of 1826 (two were portraits "of a lady") were of eminent men. The *Rev. Dr. Martin Davy, D.D., F.A.S., F.R.S.*, No. 85 (whose portrait is at Heacham Lodge, Norfolk), was a physician and Master of Caius College, Cambridge, from 1803 to 1839, the year of his death, Prebendary of Chichester, and Vice Chancellor of the University in 1803 and 1827 ; he was born in 1763. *Sir George Nayler, K.T., K.G.H., K.T.S.* (No. 104), was distinguished in another manner, being one of the most eminent genealogists of his time, holding in this respect many high appointments ; he was born about 1764, knighted in 1813, and died in 1831, after commencing a sumptuous work on "The Coronation of King George IV.," 1824. The Beechey portrait was engraved by E. Scriven ("a private plate," according to Evans), and the engraving shows the subject to half length

directed to right, looking to front, and wearing three decorations; the plate measures $16\frac{1}{8}$ in. by $12\frac{1}{2}$ in. An enamel of the portrait by J. Lee was exhibited at the Royal Academy of 1843, No. 494. *Sir John Douglas Astley, Bart., M.P.* (No. 131, a Bishop's half length), of Enerley, Wilts, was born June 27, 1778, created a baronet in August 1821, and died January 19, 1842. His grandson was the famous sporting baronet, Sir John Dugdale Astley.

With the 1822 Academy Sir William Beechey began to again exhibit an occasional fancy picture; his first exhibit of this year, No. 86, *Lilian*, was inspired by a passage in the "Lord of the Bright City," p. 73.

"Up the maiden gaz'd,
Smiling a pale and terrified delight,
And seem'd for that lov'd warbler in her breast
Beseeching mercy."

There were only two named portraits (the third was a portrait of a gentleman) in this year's exhibition, No. 152 was of *Captain Charles Marsh Schomberg, R.N.*, who was born in 1779, and who served in the *Minatour* at the battle of the Nile, and in the *Foudroyant* in Egypt; he was promoted captain in 1803, and was in command of the frigate squadron which fought a squadron of French frigates off the coast of Madagascar, February 20, 1811; appointed commander-in-chief at the Cape of Good Hope in 1832, he was made K.C.H. in the same year, and died in 1835. This portrait was lent to the Naval Exhibition of 1891,

No. 590, by General G. A. Schomberg, C.B. ; a study for, or a replica of, it was in the Beechey Sale at Christie's, June 11, 1836, lot 41, when it was bought in at £6 16s. The second portrait was of *Major Henry Dundas Campbell*, of the 8th Regiment of Dragoons (Hussars), and now belongs to his nephew, Captain Corse Scott, of Highfields, Southampton.

The 1828 Academy included two portraits of distinctly personal interest. The first of these (No. 11) carried the fancy title of *The Little Gleaner*, and was of the artist's daughter Anna Dodsworth Beechey ; it had been painted some twenty years before it was exhibited, and a description of it, with some interesting particulars, will be found further on in the chapter dealing with the Beechey family and their portraits. No. 60 was of *Lord Grantley* (Fletcher Norton, third Baron), who had three years previously married Sir William's daughter Charlotte ; Lord Grantley's portrait is a whole length, in robes. Beechey had painted the first baron (1716-1789), the eminent lawyer who was elected Speaker of the House of Commons in 1769 ; this portrait, a three-quarter length, seated, profile to right in Speaker's robes (canvas 56½ in. by 44 in.), was an early work, and was lent to the South Kensington Museum in 1786, No. 638, by his nephew, the third baron, Beechey's son-in-law. The *Bishop of Bath and Wells* (No. 146) was Dr. George Henry Law, of whom Beechey exhibited another portrait at the Academy of 1816. Another distinguished churchman of the 1828 Academy was *Dr. John Lamb* (1789-1850), D.D., who was educated at Corpus

Christi College, Cambridge, of which he was master from 1822 to 1850, and of which college he wrote a continuation to Masters's "History"; the portrait is now at the Master's Lodge of the College. A portrait of an officer (No. 51), one of *A Lady of Quality* (No. 87), and one as *Flora*—one of at least two painted as such—conclude the 1828 exhibits. The last of these may have been a portrait of Julia, daughter of the Hon. William Wyndham, and wife of Richard Haster, Esq., of Aldingbourne, Sussex (whom she married in April 1830); if so, it must be identical with the portrait of Mrs. Haster as *Flora* now at Petworth, Lord Leconfield's seat.

Four portraits and a fancy subject formed the artist's exhibits at the 1829 Academy, at which, it may be mentioned, Etty first appears as a fully-fledged Academician and G. S. Newton as an A.R.A. *Captain Usher*, No. 15, was doubtless one of the several officers of this name who figure in the Army Lists of the period but his exact identity remains unsolved.

No. 43 had for its title *The Lady in St. Swithin's Chair*, from the first volume of "Waverley," with the following lines:

"Is it the moody owl that shrieks?
Or is it that sound betwixt laughter and scream
The voice of the demon who haunts the stream?"

The lady in the picture is the Hon. Mrs. Norton, the Sappho of her day, the "Byron of modern poetesses," the fairest of the "Three Graces," as the three

daughters of Thomas Sheridan were called. Mrs. Norton's career is too well known to be entered into here. It may, however, be mentioned that she married (July 30, 1822) George Chapple Norton, a barrister, and a "selfish, worthless, indolent sensualist;" he was the younger brother of the second Baron Grantley, who, dying without issue, was succeeded by his nephew, the eldest son (the husband of Beechey's daughter) of the talented Mrs. Norton. The picture belongs to Lord Grantley, and is thus described in the *Gentleman's Magazine* of June 1829, p. 539: "It represents a lady attired in a white under dress, with robe of yellow, and a black bodice, leaning on one side of the stone chair and looking with stifled fear and forced courage to the spot whence the sound comes. In her hand she holds a crucifix, and her brows are admirably drawn together. In the air appears the Spirit of the Stream—one of the Macbeth tribe of witches, with haggard face, ferret eyes, hood and wan." A picture with the same title but with another quotation was exhibited by Beechey at the British Institution in 1830, No. 52, the size being given as 114 in. by 76 in. The two exhibits were, it may be assumed, the same picture. *Charles Dumergue, Jun., Esq.* (No. 208), was the son and namesake of an eminent surgeon who practised in New Bond Street, London, in 1790, and who removed to Albemarle Street in 1818, where he remained for many years—either the father or the son was there in 1831, according to Boyle's "Court Guide." The portrait of *E. H. Baily, R.A.*, No. 301—the

sculptor, born at Bristol, 1788, studied under Flaxman, elected A.R.A. in 1817 and R.A. 1821, died May 22, 1867—was a complimentary one, Baily's bust of Beechey having been exhibited at the Academy of 1826, No. 1095; the portraits were doubtless exchanged, and Baily's bust of Beechey is now the property of the artist's great-granddaughter, Mrs. Commeline, of Beaconsfield Rectory, Bucks. Beechey's portrait of Baily was engraved as a private plate. The *Rev. Charles Este*, whose portrait (No. 444) was the last of the Beechey exhibits of 1829, was, there 'can be little or no doubt, a cleric who, like "Parson Bate," combined the two callings of church and journalism; he was one of the reading chaplains at the Chapel Royal, Whitehall, and a contributor to both *The Morning Post* and *The World* (which he edited for a time); he wrote "My Own Life," 1787, a "Journal" of his travels on the Continent in 1793, and died in 1829, at the age of 76.

The 1829 Academy was the last at which Sir Thomas Lawrence acted as President, and his death on January 7, 1830, involved the election of a new President, the ballot showing the following result:—Shee, 18; Beechey, 6; Wilkie, 2; Phillips, 1; Callcott, 1. (C. R. Leslie, "Autobiographical Recollections, 1860, vol. i. p. 18). Beechey would have made an admirable President, but his advanced years were against him, and so his younger rival and friend was elected to the highest distinction possible in the world of English art.

Two of Beechey's seven pictures in the 1830



MRS. MARSHALL.

By permission of Messrs. P. and D. Colnaghi and Co.

Exhibition were anonymous ones of gentlemen whose names have not been obtained. No. 40 was *Psyche*, which, with other compositions of the same name, are dealt with together on pp. 84-5. The *Duke of Somerset*, No. 47, was Edward Adolphus, eleventh duke (he was born in 1775, succeeded to the title in 1793, and died in August, 1855), and the portrait was an "extra whole length," in robes; a replica of it was in the Beechey sale at Christie's, June 11, 1836, when it was bought in at 18 guineas; at the sale at Rainy's on July 19, 1839, lot 32, it was "passed." The *Bishop of Ely* (No. 156) was Bowyer Edward Sparke (1760-1839), Dean of Bristol and Bishop of Chester in 1809, and of Ely in 1812; this picture was engraved in mezzotint by G. H. Phillips, and published in June 1829, nearly twelve months before it was exhibited, and may be the Bishop's half-length of Dr. Sparke, which appears in the Account Book under the dates March 9, 1815, and January 1, 1817. The engraving shows the Bishop to nearly whole length, seated, in robes and wig, directed to left, looking at spectator, right hand on top of folio volume which rests on his knee; landscape and pillar background. Bishop Sparke was a Cambridge man, and so also was Beechey's No. 193, *Joshua King, Esq.*, Fellow of Queen's College, Cambridge; this portrait was "presented by the undergraduates of that College to be placed in their hall." King was President of the College 1832-57. No. 232, *The Late Chicheley Plowden, Esq.*, was Richard Chichele Plowden, of Ewhurst Park, near Basingstoke,

a director of the East India Company from 1803 to 1830; he died in January 1830, and the portrait is now the property of his great-grandson, Mr. Alfred Chichele Plowden, the metropolitan magistrate; in the Account Book of 1819 two payments are entered for "the Miss Plowdens two in one picture, half-length."

Beechey's most important contributions to the 1831 Academy were a pair of companion whole-length portraits of the King and Queen, William IV. and Queen Adelaide, both painted for the Trinity House, the King being Master of that corporation. He also painted two large pictures of William IV., one a whole length in his robes, and the other an extra whole length in his robes on the throne, and of each of these a replica was in the artist's sale at Rainy's, July 19, 1839, lots 41 and 42, but both were "passed," the former having been bought in at Christie's on June 11, 1836, at 135 guineas. He also exhibited two other portraits of his Majesty at two successive Academies—one in 1832, No. 197, and the other in 1833, No. 71. One of these may be the portrait which the Baroness Burdett-Coutts lent to the Naval Exhibition of 1891, No. 379. The portrait of *The Queen*, Amelia Adelaide Louisa Theresa Caroline, eldest child of George, Duke of Saxe-Coburg-Meiningen (she was born in 1792, married the Duke of Clarence in July 18, 1818, and died December 2, 1849), was engraved by S. W. Reynolds, and the first state of the engraving is dated May 27, 1831, so that the picture was engraved before

it was hung at the Academy; the engraving, of which there were two plates, one whole-length, standing, facing front, pearls in hair, pearl brooch at bosom, black velvet dress, long lace scarf, and the other with the Queen to waist; the latter plate is dated 1834, and both are described in Mr. Whitman's admirable monograph on S. W. Reynolds. In 1834 Lupton engraved a portrait in mezzotint of the Queen after Beechey, half-figure, in dark velvet dress cut low, with broad white muslin collar, four rows of pearls in her hair, and long necklace. Beechey doubtless painted a number of replicas, probably with variations both in details and in sizes of the whole length, of which a full-sized duplicate of the whole-length, "in blue velvet dress, holding a bouquet," was bought in at the Beechey sale at Christie's on June 11, 1836; at the sale at Rainy's in 1839 it sold for 10 guineas. *William F. Norton, Esq.*, No. 127 in the Academy of 1831, was doubtless William Fletcher Norton, a neighbour of the artist, with a town house at 66 Harley Street, and a country one at Elton, near Bingham, Notts; the name suggests that he was a relative of the Grantley family. The *Late Lord Mayor*, No. 177, was John Crowder, whose year of office (1830) seems to have been one of an uneventful character, since he is not even so much as mentioned in Walford's "Old and New London."

In addition to the portrait, already mentioned, of the King (William IV.), Beechey's five exhibits at the 1832 Academy included a companion pair of portraits (Nos. 87 and 216) of *Viscountess Hood* and *Viscount Hood*.

The Viscount Hood at this date was Henry, second Viscount (1753-1836), who succeeded to his father's dignities in January 1816; his wife, whom he married in 1774, was Jane, daughter and heir of Francis Wheler of Whitley, and died on December 6, 1847. *S. B. Mash, Esq.*, No. 254, was probably identical with the T. B. Mash of the Lord Chamberlain's Office, Stable Yard, St. James's, mentioned in Boyle's "Court Guide" of 1831; and No. 476, *Dr. Ashburne*, may have been intended for Dr. Ashburner, of 5 Wimpole Street.

Beechey had only two pictures in the 1833 Academy, the third one of *The King* (No. 71), and one of the *Bishop of Chichester* (No. 213), Dr. Edward Maltby (1770-1859). The latter portrait is a three-quarter length to left, standing, in robes, a book in his left hand and his glasses in his right, on canvas 56 in. by 44 in., signed with the artist's initials, "W. B.," and date "1832"; it was exhibited at South Kensington in 1868, No. 429, by the Bishop of Durham, and was engraved in mezzotint by T. Lupton in September 1834. A portrait of George Maltby, father of the Bishop, and painted in 1785, is at the Durham University. In 1833 Beechey also exhibited at the British Institution a fancy picture which he called *A Sketch from Nature* (34 in. by 27 in.), which represented, according to the *Gentleman's Magazine*, "a gipsy encampment," and was "painted with much interest and truth. It is a new line for the pencil of the veteran artist, and the essay is a very successful one."

The first of the five portraits of 1834 was No. 20, *Miss Horne*, daughter of Sir William Horne (1774-1860), Attorney-General to Queen Adelaide, Solicitor-General, knighted in 1830, and Master in Chancery 1839-52. Sir William Horne was a neighbour of the artist, living at 49 Upper Harley Street. Writing to the artist's son, the Rev. St. Vincent Beechey, at Hilgay Rectory, near Downham, on March 15 [1834], "C. H." says: "I had the pleasure, a little while since, of seeing Sir W. Beechey in apparent good health and spirits; he was painting a very nice portrait of the present Attorney-General's daughter, Miss Horne, and seemed to be enjoying his employment in all possible comfort, by the drawing-room fire, and as earnest in the business as if he were only bordering on 30, instead of 80. We have not, as yet, had the pleasure of seeing either him or Lady Beechey at dinner, but they promise as soon as Sir Wm. is more decidedly recovered they will give us a day." Nos. 87 and 308 of the same Academy were portraits respectively of *Miss Wilkins* and *Archdeacon Wilkins*. The archdeacon was George Wilkins (1785-1865), younger brother of the well-known architect, William Wilkins, R.A., the friend of Beechey; he was educated at Caius College, Cambridge, and was appointed Archdeacon of Nottingham in 1832. Miss Wilkins was doubtless his daughter. As far back as 1813 Beechey had painted a half-length portrait of William Wilkins (1778-1839), and this is now the property of the architect's great grandson, the Rev. W. H. Wilkins, of St. Silas' Vicarage, Penton Street, London. In 1816

Beechey made a copy of this portrait for Mr. Wilkins ; and in 1824 he made "a copy of Mrs. Wilkins and child for his [*i.e.*, William Wilkins's] sister. *Mrs. Harkness*, No. 162, remains for the present unidentified beyond the name.

With one exception (No. 323, *Girl's Head*) the six exhibits are named ones. No. 67 was *Mrs. Herbert N. Evans*; No. 160 of *Sir Charles Scudamore* (1779-1849), physician to Prince Leopold of Saxe-Gotha, knighted in 1829, and the author of medical works. *Miss Emma Robarts* was probably Emma Roberts (No. 208), the authoress, who died in 1840, and who wrote a number of works on India, where she for a time resided. No. 370 was the artist's own daughter, *Mrs. Innes*, to whose portrait reference will be made later on. *Mrs. Charles Storer* was No. 392.

The first of the five Academy pictures of 1836 was *Miss Beresford*, and this portrait is interesting from the fact that it was begun many years previously. It represented Elizabeth, only daughter of Marcus Beresford, grandson of the first Marquis of Waterford, by Frances Arabella, youngest daughter of Joseph, first Earl of Milltown. Miss Beresford married on June 26, 1827, Felix Ladbroke, Esq., of Headley, Surrey (he died March 14, 1840), the banker. Writing from Hampton Court on January 21, 1836, to "Dear Sir William," her mother, Lady Frances Beresford, says: "I quite forgot my dear child's picture, but I am glad to hear you are preparing it for the Exhibition, as there it will be seen by some of those who, I think, would do well to make



Collection A. Risché

H.R.H. PRINCESS MARY

Buckingham Palace

it their own. Mrs. Ladbroke is very much changed in appearance, she is extremely fat, and all vestige of her former self lost from that circumstance; but what she was is not forgotten, and I hope the picture may meet with a purchaser if you feel disposed to part with it when the exhibition closes. In the meantime you might let me know what is the value you set upon it—I mean the intrinsic worth of the painting.”

A *Miss Wood* was No. 78; *Dr. Southey, M.A.*, No. 219, was Henry Herbert Southey (1783-1865), younger brother of Robert Southey, the poet; he became physician to George IV. in 1823, and to Queen Adelaide, was elected F.R.S. in 1825, and a Commissioner in Lunacy in 1836. *Mr. Sandby*, No. 364 (a member of the younger generation of artists of that name), and the artist's portrait of himself, No. 382, concluded the exhibits of this year. This latter is probably the portrait which was “finished from life by John Wood,” and now in the National Portrait Gallery.

Beechey left Harley Street in 1836, and the contents of his studio and his collections were offered for sale at Christie and Manson's on June 9-11 of this year. He thenceforth resided with his son-in-law, Mr. Jackson, at Hampstead Heath, but his address in the Academy Catalogues of 1837 and 1838 is given as 2 Henrietta Street, Cavendish Square. He had four portraits in the 1837 Exhibition, two of “anonymous” ladies; one was of *The late Mr. Parke*, No. 41, and he was John Parke (1745-1829), the oboe player, of whom Beechey had exhibited a portrait at the British Artists, Suffolk

Street, 1830, No. 92; Beechey therefore must have painted two portraits of him, and one of these was in the Beechey sale at Christie's in 1836, when it was bought in at 16 guineas; at the sale at Rainy's in 1839, when it was described as *A Head*, it failed to find a purchaser. *Mrs. Sharpe* was No. 461. The last Academy to which Beechey contributed in his lifetime was that of 1838, and to this he only sent one picture, No. 26, a portrait of *The late Bishop of Madras*; this was Daniel Corrie (1777-1837), who was educated at Cambridge, and was appointed Bengal chaplain in 1806, senior chaplain at Calcutta, 1817, Archdeacon of Calcutta 1832, and first Bishop of Madras, 1835. Sir William Beechey died at Hampstead on January 28, 1839, but the Academy of that year contained one example of his work, a portrait of Miss Owen as *Psyche*.

CHAPTER VI

THE BEECHEY FAMILY AND THEIR FRIENDS

SIR WILLIAM BEECHEY was the happy father of eighteen children, of whom twelve grew up and married. Of these twelve, six were boys and six girls, three of each being dark and three fair. In a general way, a distinguished person's children do not come much into their parent's career, for they rarely carry on the family traditions, whether scientific, literary or artistic. With the Beechey family it is different. Several of his children were distinguished in various ways, and nearly every one was utilised by him as a model. Portraits of them when children and later in life are still preserved in the family, and it is interesting to note that the artistic gift has descended to Sir William Beechey's grandchildren and great grandchildren.

Both Sir William and Lady Beechey were what would be described to-day as great "social" lights. They entertained largely, and formed many friendships which were lasting. One of their most intimate friends was that fine old "sea-dog" the Earl of St. Vincent, whose portrait (*see* p. 106), one of many of him by Beechey—one of the strongest male portraits ever painted—a head and shoulders, belonged until lately to the son of his god-

child, Canon St. Vincent Beechey, at Denver, near Downham. Lord St. Vincent wrote some delightful letters to the Beecheys, and by permission of the owners, the late Canon Beechey and Mr. Ernest Beechey, we are able to print them *in extenso*. The first of these deals in fact with Frederick William Beechey (1796-1856), afterwards Rear-Admiral, who entered the Navy in 1806. The concluding paragraph of the letter is curious. The "man in embryo" for whom Lord St. Vincent had obviously been asked to stand as god-father was the late Canon St. Vincent Beechey, who was born on August 7, 1806—a few hours only before the letter was written many miles away (Canon Beechey* died on August 19, 1899, the last surviving son of the artist). The letter is as follows :

" HIBERNIA, near USHANT, August 8, 1806.

"MY DEAR MADAM,—Frederick [Beechey] dined with me yesterday and eat double allowance, for the poor fellow had been sea-sick all the way out in the *Conqueror*. Mr. Jackson, son of the master attendant of Plymouth Dockyard, has the care of him below and my nephew, John Parker, above. Your ladyship is heartily welcome to my name for the man in Embrio,

* There were two Canons St. Vincent Beechey, father and son. The former held the living of Hilgay, Norfolk, and resided there until his death in 1899 ; his son was rector of Denver, Norfolk, at the time of his death in 1905.

and with my best wishes to you, Sir William, and the colony, I remain,

“Very sincerely yours,
“ST. VINCENT.”

“Sir William promises well, *nous verrons comme il agirèr.*”

There are three other letters from the same source, and these all show the affectionate regard in which the Beecheys were held by the great sea-captain. They do not call for comment.

“ROCHETTS, April 22, 1808.

“DEAR SIR WILLIAM,—Many thanks for your congratulations, which have not found us so well as you and Lady Beechey wish; the late winter weather having thrown us both back, and it is yet doubtful when we shall be able to remove to Town; and to avail ourselves of the obliging proposal to view the Exhibition is impossible; I will therefore thank you to withdraw the invitation to dine and to bestow it on some one more worthy of the distinction. Both Lady St. Vincent and myself are much concerned at the indisposition of Lady Beechey, and with our best wishes to her, to you, and the whole colony, I always am,

“Very sincerely y^r H^{ble} Servant,
“ST. VINCENT.”

“ROCHETTS, May 10, 1814.

“MY DEAR MADAM,—Many thanks for your very obliging congratulations upon a late event. I have great pleasure in acquainting you that Capt. Ricketts

of the *Vengeur* has written to me in strong terms of praise of your son Frederick, Captain Curtis having permitted him to dine with his old captain.

"With my best wishes to your ladyship and the whole colony, believe me to be,

"Yours very truly,

"ST. VINCENT."

"ROCHETTS, October 27, 1815.

"Welcome from Paris, Johnny Adair!

"I heartily hope, Sir William, that the papers speak truth touching your lucrative employment there. Some Female Friends of mine having laid me under injunction to sit to Mr. Nollekens for a Marble Bust, you will oblige me very much by accompanying him to this place as soon after the 15th of November as may be convenient to you both, to stay as long as you and Mr. N. may like; of course you will bring the necessary implements for correcting the censured part of the Portrait you painted for

"Your steady Friend,

"ST. VINCENT.

"My best wishes to Lady B. and her numerous Flock."

We may here print a letter from Sir Thomas Lawrence, which shows that even when the Beecheys were no longer young they entertained their friends with what was apparently an annual ball.



MRS. MERRY

By permission of Monsieur C. Scholmeyer

" RUSSELL SQUARE, June 27, 1824.

" DEAR LADY BEECHEY,—I regret extremely that from two causes, viz., slight indisposition and the necessity of rising early on Wedy. morning last, I denied myself the pleasure of attending your party on Tuesday. Remembering how pleasant the same character of Ball was last year, I wanted not the report of friends to add to my vexation for the loss of so much rational amusement.

" With many thanks for your remembrance of me on this occasion, I remain,

" Dear Lady Beechey,

" Most sincerely yours,

" THOS. LAWRENCE."

Sir William Beechey's kindness to Richard Wilson is well known, the latter was a frequent visitor at the house of his fellow artist. A Mr. Field contributed some interesting Wilson-Beechey anecdotes to the *Somerset House Gazette* of August 14, 1824 (pp. 297-8). He says: "Sir William Beechey, as he himself has informed me, having on one occasion invited Wilson to dine; before he consented, he thus sounded his way: 'You have some daughters, Mr. Beechey?' 'Yes, sir.' 'Well, do they draw? All the young ladies learn to draw now.' 'No, sir; they are musical.' This was very well; his rough honesty dreaded an exhibition of performances in his art, which might place him in the dilemma of praising untruly or condemning offensively. . . ."

Lady Beechey was herself an artist of no mean ability,

but appears to have confined herself chiefly to miniatures. Since the earlier portion of this book was printed off, we have made an interesting discovery which settles a number of doubts as to Beechey's second marriage discussed on pp. 7-8. The register of St. George's Church, Hanover Square, shows that on February 27, 1793, William Beechey was married to Phillis Ann Jessup, "by licence," the witnesses being Paul Sandby and Abigail Jessup. Probably the "whole colony," to which the Earl of St. Vincent so frequently alludes, was not by the second wife, and it may be reasonably assumed that several of the elder children were by the first marriage. Lady Beechey, as we have seen (p. 27) exhibited at the Royal Academy in 1787, before her marriage, and in 1795 to 1805; a complete list of these exhibits will be found in the Appendix. The incessant cares of a large family must have been the only motive which compelled her to give up a profession in which she had already distinguished herself. The *Master Beechey* of 1795 must have been either Henry or Charles (who died when quite young). The three Miss Beecheys of 1798 were Emma (afterwards Mrs. Spencer), Caroline (afterwards Mrs. Innes), and Harriet (afterwards Mrs. Riley). Her own portrait in the 1799 exhibition is doubtless the miniature now in the possession of her granddaughter (daughter of Admiral Frederick Beechey), Mrs. Reed. The Miss A. D. Beechey of 1804 was Anna Dodsworth, afterwards Mrs. Jackson, who was born in 1800. The Miss Beechey of 1805 would have been Emma, the eldest daughter.

Mr. Sydney Chancellor's Beechey Account Book was

apparently utilised by Lady Beechey as well as by her husband, and she has there made a list of the miniatures which she painted in 1795-6, with the prices which she received for them. These lists are so interesting that we have no hesitation in printing them in full. It will be seen that Lady (or Mrs. as she was then) Beechey made a substantial contribution to the family exchequer in the first year; the list for the second year is probably not complete. The entries which follow are thus headed:

MINIATURE PICTURES PAINTED [BY MRS.
AFTERWARDS LADY BEECHEY] IN 1795,
BEING THE FIRST YEAR OF MY PAINTING
THEM

	£	s	d
Mr. Hicks	5	5	0
Mr. Cleveley	10	10	0
Mr. Ballantyne	2	2	0
Miss Morris	5	5	0
Mrs. Boaden			
Mr. Meux	5	5	0
Mr. Forin, 2	10	10	0
Mrs. McCree	5	5	0
Mr. Nouverre	5	5	0
Miss Alderson			
Mrs. McKenzie's friend	5	5	0
Mr. Dudding	5	5	0
Mr. Maude	7	7	0
Capt. Stoevein [?]	7	7	0
Capt. —	5	5	0
Mrs. Grey, 2 pictures	14	14	0

	£	s.	d.
Mrs. Stephens	5	5	0
Mr. Flude's friend, 2 pictures . .	14	14	0
Mrs. Sugg	5	5	0
Master Irwin	5	5	0
Mr. Stuart's copy of Mrs. M. . .	7	7	0
Copy of miniature of Stuart . .	5	5	0

Here ends the year 137 9 0

1796.

	£	s.	d.
Little boy for Mrs. Raper . . .	5	5	0
Mr. Gregson	5	5	0
Mr. Tracey	7	7	0
Mr. Pockington	7	7	0
Miss Rous			
Mr. Forin	10	10	0
Mrs. Russell			
Mrs. Osborn			
Mrs. Chambers			
Mrs. Macree	5	5	0
Mrs. Wilkinson	7	7	0
	<u>48</u>	<u>6</u>	<u>0</u>

The artist's wife was a great favourite of Queen Charlotte, who was often at 18 Harley Street; she took a great interest in the children (one of whom was her god-daughter) and in their studies, and would go to the schoolroom and encourage them in their work. Sir William, too, sometimes took one or two of the children to play in his studio at the Palace, and one

day when the King came in two of the children slipped out and found themselves in the Throne-room, and to their dismay heard the King and their father coming along, so they hid under the Royal chair. The King made straight for the chair and sat upon it while Sir William painted his portrait; at last the poor children got so cramped that they moved, and George III. jumped and said, "It's an odd thing, but I could declare this chair moved." Presently he felt it again and got up, and Sir William had ignominiously to pull his son George (the King's god-son) out by the leg, and his little sister too; the King, being in a good humour, took it very good-naturedly and laughed, as the children were very much frightened.*

Lady Beechey was painted several times by her husband, but we have traced only one of these pictures, and this is probably the portrait exhibited at the Royal Academy in 1800, No. 179, until recently in possession of one of her grandchildren, and now the property of Mr. E. G. Raphael, by whose permission it is here reproduced. It is a half figure of a pretty woman, seated at a table directed to left, looking at the spectator nearly full face, in low-cut purplish dress with white crossover, broad-brimmed hat (which throws the forehead and eyes into the shade) bound with dark broad band of ribbon, left hand resting on some papers on the table, right hand holding crayon or brush (canvas about 30 in. by 25 in.) Lady Beechey

* From the MSS. of Mrs. Champion Jones, granddaughter of the artist.

died in Harley Street on December 14, 1833, aged 69.

Sir William Beechey painted several portraits of himself. Two of these were exhibited at the Royal Academy, one in 1790, No. 420, and the other in 1836, No. 382. The earlier one is probably that engraved in mezzotint by William Ward (no date) on a plate $15\frac{1}{8}$ in. by 11 in.: it shows him to half figure in square border, directed slightly to left, looking to front, coat with high collar and buttoned across chest. Another, a bust, is an oval, directed to right, head turned and looking at spectator, wig, coat with high collar, and elaborate white frill neckerchief; this was engraved in stipple by Ridley for the *Monthly Mirror* of July 1798. Of this portrait Beechey probably made several replicas; the original remained with its companion, the portrait of Lady Beechey, in possession of a grandson of the artist until recently, when it was acquired by private treaty by Mr. E. G. Raphael, by whose permission it is reproduced here as the frontispiece. Another, signed with initials and dated, "W. B. 1799, Æ. 46," shows him to half figure, directed to right, looking at spectators, dark coat, white ruffle, to right an easel with the design of a picture of a battlefield or manœuvres with equestrian figure to right, probably intended to represent the famous review of George III.; this was engraved in stipple "from an original picture in his own possession" by R. Cooper on June 11, 1814, for "The British Gallery of Contemporary Portraits." A later portrait on a three-quarter canvas, showing half figure



THE HON. MRS. W. M. NOEL
By permission of Colonel W. F. L. Noel

directed to right, three-quarter face, dark coat, was purchased by the Royal Academy authorities in 1874 and is now in the Committee-room of that Institute. The National Gallery possesses an interesting portrait, begun by Beechey and finished from the life by John Wood ; it has been already mentioned and is here reproduced. One of the foregoing was copied in enamel by H. Bone, and both the original and the miniature are now the property of the Rev. Edward Spencer, of Tavistock, a descendant of Beechey.

Beechey's granddaughter, Mrs. F. A. Hopkins, possesses a three-quarter (canvas 30 in. by 25 in.) of him late in life, half figure, directed to right, nearly full face, in dark dress, with collar and neckherchief, wearing a high-crowned hat : this has generally been assumed to be the work of the artist himself, but it is probably by R. Rothwell, R.H.A., and is one of at least two which remained in the Beechey family until lately ; this interesting portrait is also here reproduced.

Of family groups, with and without Lady Beechey, there are many. One of the most interesting of these, the property of Mrs. F. A. Hopkins, is a fancy picture of "The Blind Fiddler," a large canvas with eight full-length figures. The six Beechey children are Henry, Charles, Phyllis, Emma, Caroline and Harriet, and the other two figures are the nurse, who is holding the youngest of the children, and the Blind Fiddler, who is seen to the extreme right. Miss Beechey, of Hilgay, possesses a small picture of the heads of a lady and child, probably Lady Beechey and one of her elder

children, and apparently done late in the eighteenth century. Mr. W. W. Hallam, of Lowestoft, is the owner of a beautiful example of the artist, purchased at the sale of the effects of a country house near Norwich some years ago; it is of a lady and child, probably Lady Beechey and one of her children as a cherub; the canvas is $29\frac{1}{2}$ in. by $24\frac{1}{2}$ in. This may possibly be the picture of the artist's wife and child so highly spoken of by a writer in "Public Characters, 1800-1801," whose words are quoted on p. 72. The picture is here reproduced.

Every one of Beechey's children appears to have been painted by him at one time or another, either as portraits or in fancy subjects, sometimes both. A few particulars about each of the children who grew up, and of their portraits (so far as they can be traced) by their father, will not be without interest.

Emma Amelia, the eldest daughter, married in 1813 the Rev. Charles Spencer, of Great Marlborough Street, London. He was vicar of Bishop's Stortford, Herts, from 1817 until his death July 7, 1849, called, on account of his good looks, "The Beauty of Holiness." Beechey's son-in-law may be identical with the "Charles Spencer" who figures in the Account Book, August 18, 1823, in connection with a payment of £49 9s., probably for a portrait of himself. It is understood that a descendant has portraits of the Rev. Charles Spencer and his wife, by the latter's father.

Henry William, the eldest son, was appointed secretary to Salt, British Consul-General in Egypt, and accom-

panied Belzoni in 1816-7 beyond the Second Cataract. He copied the paintings in the King's Tombs in the valley of Biban-el-Muluk, and returned to England in or about 1820. In company with his brother, Captain Beechey, he surveyed the coast line from Tripoli to Derna, and the "Journal" of that expedition contained numerous beautiful drawings by Henry. He exhibited two pictures, one at the British Institution in 1829, "View of Part of Cyrene, consisting of the Ancient Monuments, and a distant view of the Sea" (75 in. by 111 in.), and a portrait of Mrs. Worthington at the Royal Academy of 1838. He was a Fellow of the Society of Antiquaries (1825), and published an edition of Sir Joshua Reynolds's "Literary Works," 1835. He emigrated to New Zealand in 1855, and acquired nearly the whole of the land now covered by Christchurch, but disposed of it before it became valuable. He died at Littleton.

Charles, who appears in the family group of "The Blind Fiddler," died young.

Caroline married Mr. Innes of the Admiralty. The portrait which Beechey exhibited at the Royal Academy of 1835, No. 392, *Mrs. Innes*, was, most probably, of his daughter, painted ten or fifteen years before it was exhibited. The portrait, a half-figure, shows Mrs. Innes directed to front and looking at the spectator, in pale yellow low dress, with white lace, gold chain suspended around the neck, buckle and trinkets, black hair, full dark brown eyes, brunette complexion, holding in right hand a portfolio, labelled "Hamlet"; this

picture was purchased from Mr. George Innes, a son of the Mrs. Innes in the portrait, by the present owner, Mrs. Commeline, of Beaconsfield Rectory, Bucks (herself a great-granddaughter of the artist).

Harriet married on April 20, 1816, Richard Riley, Esq., of the Admiralty. Her father painted her portrait, probably as a wedding present, and exhibited it at the Royal Academy of 1818, No. 214; this portrait, which is a whole length, is one of the finest of Beechey's later works, the face itself being extraordinarily sympathetic and of great tenderness: it shows her seated, in white low-necked dress, head turned towards left, hands resting in lap, and on the right is a balustrade with a vase of flowers. The portrait remained in the possession of a descendant of Mrs. Riley until recently, when it was purchased by Mr. William Windus, from whose possession it passed into that of Sir Isidore Spielmann.

Frederick William, born February 17, 1796 (godson of William IV.), entered the Navy in 1806; he accompanied Franklin's Arctic Expedition in 1818, wrote an account of it, was an eminent geographer and a Rear-Admiral; he married December 13, 1828, Charlotte, youngest daughter of Lt.-Col. John Stapleton, Esq., of Thorpe Lee; was President of the Royal Geographical Society, and Superintendent of the Marine Department of the Board of Trade from 1850 to his death in 1856.

Anne Phyllis, born in 1794, married at Marylebone Church, on October 26, 1813, to Henry Spencer, Esq. Beechey painted a companion pair of portraits (each about 30 in. by 25 in.) of his daughter Phyllis and

Henry Spencer as a present on their marriage ; these are the property of their daughter Miss Harriet J. Spencer, of Redlands, Bristol.

George Duncan was born in 1798 (godson of George III.), and followed his father's profession : he exhibited portraits at the Royal Academy from 1817 ; about 1828 or 1829 he went to India, and there married a princess of the name of "Hinda," a portrait of whom (afterwards engraved) he sent to the Royal Academy of 1832 ; he became Court Painter and Controller to the King of Oudh, and died at Lucknow, December 6, 1852. His death is said to have been accelerated by grief at hearing of the total loss of the ship in which he had sent home to England a large number of his best portraits for exhibition. His descendants are still in India.

Anna Dodsworth, born in 1800, married at Marylebone July 16, 1825, John Jackson, Esq., of Hambleton, Rutlandshire, and Queen Anne Street, London, Beechey painted a charming portrait of this daughter when she was about seven years of age. This picture, which was exhibited at the Royal Academy of 1828, No. 11, still belongs to Mrs. Hugh Frederick Jackson, widow of one of the artist's grandsons. This picture (which measures 40 in. by 50 in.) is a whole length of a little girl sitting, directed to front, and looking at spectator in an autumnal landscape underneath some trees, in a low-cut terra-cotta dress, white chemisette, green polonaise, dark velvet hat with green strings, with her lunch-basket by her side. Mr. Herbert Innes Jackson, brother-in-law of the present owner of

the portrait, possesses a very interesting letter sent with the picture to his father; it is dated Harley Street, August 21, 1828, and runs as follows:—

“MY DEAR JACKSON,—This being the anniversary of your birthday, I have sent you some corn; and in case you should ever be needy a *little gleaner* to supply all your wants, which I beg your acceptance of, and as a mark of my sincere affection, and that when my grandchildren, at some future time, may look upon it, it may put them in mind of Papa B., who is, with most affectionate regard,

“My dear Jackson,

“Very truly yours,

“W. BEECHEY.”

This charming picture was engraved on October 1, 1829, under the title of *The Little Gleaner*, by E. Finden. There is yet an earlier one of the same child, when a baby, being nursed by her mother, which is also a delightful example of Sir W. Beechey: this is the property of the Rev. Hippisley Jackson, of Stagsden Vicarage, Bedford. Mr. Herbert Jackson, of Talbot Square, possesses a portrait of his mother, Anna Dodsworth Beechey, painted as a wedding present by her father; a half-figure, in dark low-cut dress and with jet-black hair (canvas, about 30 in. by 25 in.), with a necklace of yellow topazes—the necklace was left by will to Mrs. Herbert Jackson, and is still worn by her.

Charlotte Earle (god-daughter of Queen Charlotte),



JOSEPH NOLLEKENS, R.A.
National Gallery

twin-sister of William Nelson Beechey, born August 3, 1801, married July 26, 1825, Fletcher Norton, third Baron Grantley ; died August 1, 1878. Beechey painted several portraits of this daughter ; one of these, doubtless a companion portrait of the whole length of Lord Grantley, is now at Grantley Hall. Another, a fancy portrait of her as *Psyche*, now belongs to Mrs. Macready (*née* Cecile Spencer), of Cheltenham,—a granddaughter of the artist, and second wife of Macready, the actor. Lady Grantley's brother George also painted her portrait, which was engraved in stipple by Meyer, and published in October 1827. A granddaughter of the artist has a portrait of Charlotte (afterwards Lady Grantley) as a *Gleaner*, in mauve low dress with diagonal stripes, in a landscape background, seated and reclining against a bank ; canvas, 36 in. by 28 in.

William Nelson Beechey, born August 3, 1801, became a solicitor, married September 5, 1839, at St. John's, Paddington, to Maria, second daughter of J. W. Liddiard, Esq., of Hyde Park Street ; died at Streatham, November 28, 1849. His only daughter is Miss Nelson Beechey. Alfred, born June 24, 1803. St. Vincent (god-son of the Earl of St. Vincent), born August 7, 1806 ; entered the Church ; married Miss Jones, of Woodhall, Norfolk ; held many appointments in the Church, and died, rector of Hilgay, Norfolk, on August 19, 1899. A portrait of him when about six years of age, by his father, is the property of Mrs. Kingsford, Thrapston Rectory. A member of

the family possesses a head of St. Vincent Beechey, painted when he was about four or five years of age, a chubby, cherubic face, with an elaborate white frill collar.

Richard Brydges, born May 17, 1808, entered the Navy in 1822, and after an adventurous and varied career was appointed admiral; he married Frideswaide M. M. Smyth, eldest daughter of Robert Smyth, Esq., of Portlich Castle, Co. Westmeath. He was an accomplished painter of sea views, and exhibited at the Royal Academy from 1832 to 1877, at the British Institution from 1833 to 1859, and at the Society of British Artists, 1834-5. He lived for several years at Plymouth, and many of his pictures are still in that town; he died in 1895. Sir William Beechey's youngest child, Jane, appears to have died in infancy.

CHAPTER VII

SOME OTHER PORTRAITS

BEECHEY painted a very large number of pictures which were never exhibited at the Academy. The present chapter deals briefly, and for the most part in alphabetical order, with such portraits as are known to us at the present time, but which have not been identified as having been exhibited at the Royal Academy and are not (with two or three exceptions) mentioned in the earlier chapters of this work. The range of these portraits is naturally a very wide one, embracing as it does the whole of the artist's working career. Only a small number of them have been examined by the present writer, so that in most cases the entries are here made "without prejudice." For many years auctioneers and picture-dealers have been in the habit of ascribing fifth-rate "Hoppners" and "Lawrences" to Beechey, so that it would be impossible within the limits of this work to make anything like an exhaustive catalogue of such pictures, even if such a list would serve any useful purpose. Beechey painted a good many indifferent pictures, like every other artist, but he could not possibly have painted all the rubbish which has been ascribed

to him. The hideous fashions of the early Victorian period have spoiled, from the collector's point of view, many of the portraits, both of men and women, but more especially of the latter, which he painted towards the evening of his long career; but this is a fault of which he is the victim rather than the culprit.

Miss Abernethy, sister of the celebrated doctor, half-figure, on canvas, 25 in. by 30 in., exhibited at Messrs. P. and D. Colnaghi and Co.'s in June 1904. A "three-quarter" portrait, with "Captain Bainbridge" written on the back of the canvas (owned by Mr. Julian Sampson), in uniform, apparently naval, with gold buttons, and wearing an Order of a Knight of Malta; this exceptionally strong portrait may be of Sir Philip Bainbrigge (1786-1862), whose deeds are recorded in the "Dictionary of National Biography." The "Lord J. Russell" of the Account Book, 1790, is doubtless the portrait of John, sixth Duke of Bedford (1766-1839), described by Scharf in the "Catalogue of Pictures at Woburn Abbey," in which it is said to have been "taken when young"; he wears a dark brown coat with raised collar, and the long-flowing hair is powdered; canvas, 28½ in. by 24 in. John Blackburne, F.R.S. (1754-1833), whose portrait was engraved in stipple by Tomkins, sat in ten Parliaments, 1784-1830, and the engraving (a private plate) shows him to half-figure, in dark coat, with white neckerchief; he holds a MS. in his hand. John Blades (died in 1829, aged seventy-eight), whose portrait was engraved by W. Say in 1822, was painted in 1815, a three-quarters; he is represented in sheriff's fur-

trimmed gown with chain of office; he was a glass manufacturer of Ludgate Hill, and was Sheriff of London and Middlesex, 1812-13. Arthur Blayney (died October 1, 1795, aged eighty-one) was known as "The Father of Montgomeryshire," and his portrait was engraved in mezzotint by T. Hardy; this print shows him to half-figure, in plain coat with powdered hair. Mr. Claude Borrett, of Hatton Court, Castlethorpe, possesses an admirable late portrait of his grandmother, Laura Maria, only daughter of Sir George Tuthill, and wife of Thomas Borrett, a London solicitor; it is a "three-quarters" (30 in. by 25 in.), in which Mrs. Borrett is seen to half-figure, seated at a window, in low dress, salmon pink bodice, with bluish-green cloak thrown back, dark brown curly hair, light blue eyes; this lady died on February 20, 1863, aged sixty-two years.

A portrait of Viscount Bulkeley (Thomas, seventh Viscount, born 1752, died *s.p.* June 3, 1822) was engraved in stipple by W. Say, and shows him to half-figure, in dark coat with broad collar and white neckerchief; this is doubtless the picture entered in the Account Book under 1791, when Beechey also painted a portrait of the Viscountess Elizabeth Harriet, only daughter and heiress of Sir George Warren, of Poynton; she married August 26, 1777, and died in 1826. A portrait of Thomas Cadell, the bookseller and alderman of London (1742-1802), was engraved in stipple by H. Meyer, and shows him to half-length, seated, in light coat with broad lapels. The portrait of another alderman, John Carr (died in 1807, aged eighty-four), architect and

alderman of York, of which city he was mayor in 1770 and 1785, was engraved in mezzotint by C. H. Hodges ; a three-quarter length figure, in plain coat and striped vest, holding plans on table, one inscribed " J. Carr, architect," and another " Elevation of the Crescent at Buxton," which Carr built. Philip, fifth Earl of Chesterfield (1755-1815), whose portrait was engraved in mezzotint by J. R. Smith in June 1898, is shown to half-figure, and wears a coat, which is buttoned across the chest, with high collar ; when engraved the original picture was the property of " Francis Freeling, Esq.," afterwards Sir Francis Freeling, the postal reformer. Mr. W. C. Alexander, of Aubrey House, Kensington, is the owner of the portrait of Robert Cleveley (1747-1809), the marine painter, who was killed through falling over the cliff at Dover ; this portrait was engraved in stipple by Freeman in 1810 ; on the back of the canvas is an inscription stating that the portrait was " painted at a single sitting." According to Evans's " Catalogue " (vol. ii.) Hodgetts engraved a portrait by Beechey of Samuel Pepys Cockerell, the architect (1754-1827), but we have not seen this engraving. Of the two portraits of Sir William Codrington, M.P., entered in the Account Book of 1789, one is now in the Town Hall at Tewkesbury, which place Codrington represented in Parliament from 1761 until his death, March 11, 1792. Mrs. Coppell, whose portrait is in the collection of Mr. Henry Pfungst, and is here reproduced, was grandmother of Sir George Barnard, and was purchased from trustees



LADY CATHERINE FELHAM CLINTON

By permission of the Earl of Radnor



in 1886. The portrait of the Rev. William Coxe, the author and traveller (1747-1828), is at King's College, Cambridge, it is said to have been painted on March 5, 1805, and was engraved in mezzotint by R. Dunkarton August 5 of the same year; it is a half-figure, in black coat and white cravat, canvas 30 in. by 25 in.; it was lent to the exhibition at South Kensington in 1868.

The portrait of Henry d'Esterre Darby, captain of H.M.S. *Bellerophon* at the battle of the Nile, 1798 (he was knighted in 1820), was engraved by R. Earlom in 1801, "from a picture in the possession of his brother, J. Darby, Esq., of Leaf Castle, King's Co., and of Markley, Co. Sussex"; the officer is in uniform and wears a medal, which hangs from the button-hole. The portrait of Charles Dibdin, the dramatist and song-writer (1745-1814), a half-figure, seated in an arm-chair, holding a book in left hand (canvas 29 in. by 24 in.), is one of several Beecheys in the collection of the Baroness Burdett-Coutts, who lent this one to the Old Masters in 1893. An admirable portrait of Kenneth Dixon, son of John and Anne Dixon of Totteridge, Herts, when a young boy, in dark suit and white frills, large hat with feathers, in a landscape playing battledore (canvas 53 in. by 40 in.), was sold at Christie's on May 3, 1902, for 200 guineas, and was purchased by Mr. Home. The portrait of Vice-Admiral Sir William Henry Douglas, second baronet, who died at Chelsea in May 1809, in his forty-ninth year, was engraved by W. Say, and is now the property of M. C. Sedelmeyer, Paris. Francis Drake, the

diplomatist's (1764-1821)' portrait was one of the several by Beechey engraved by John Young, but the engraving is undated ; it shows a three-quarter figure in court dress, right arm across that of chair, left hand on table to right. The frequently engraved portrait of Admiral Sir John Thomas Duckworth (1748-1817), a half figure in naval uniform with decorations and Order, was lent to the exhibition at Exeter in 1873 by Sir J. T. B. Duckworth, and to the Naval Exhibition in London in 1891 by Admiral Sir G. Duckworth-King ; it has been engraved by Vendramini, by Clint, and by Charles Turner, and was painted in 1810. The "Mr. Dundas" of the 1823 Account Book was Charles Dundas, the barrister and politician (1751-1832), who was created Baron Amesbury in the year of his death ; this portrait was engraved by W. Say, but the engraving is unknown to us. Another engraved portrait of which we have been unable to examine the engraving—by Meyer—is that of the Earl of Egremont (George O'Brien, third earl, 1751-1838) ; the original portrait is probably at Petworth. According to Fulcher's "Life of Thomas Gainsborough, R.A.," 1856, p. 124, Sir William Beechey "was employed to alter some part of the figure" of Gainsborough's whole length of the Countess of Egremont at Petworth ; "he painted considerably on it, and on the background, but did not touch the face." Mr. Austen Chester is the owner of Beechey's portrait of the Rev. William Eveleigh, LL.D., Vicar of Aylesford and Lamberhurst, painted in 1829.

"The Hon. Mrs. Finch and Family" is the title of a

group (canvas 77 in. by 52 in.), the property of Mrs. Dayes, purchased at Robinson and Fisher's for 115 guineas, June 5, 1902, by Sir Faudell Phillips. A kit-cat portrait of Sir James John Fraser, Bart., was sold at Christie's on May 28, 1903, for 140 guineas. A private plate by Charles Turner of Thomas Forsyth is another of the engravings after Beechey which we have not yet been able to examine. The portrait of Admiral Alan Gardner (1742-1809) was engraved by Fenner for Jerdan's "Portrait Gallery," 1832; the original was lent to South Kensington by Lord Gardner in 1867; it is a bust or "three-quarters" in naval uniform. A companion pair of portraits (canvas 49 in. by 39 in.) of Lord and Lady Godolphin were lent to the Grosvenor Gallery in 1889 by the Duke of Leeds; Lady Godolphin is in low-cut muslin dress with short sleeves. Lord Godolphin was the second son of Francis, fifth Duke of Leeds; he was born October 18, 1777, and was created Baron Godolphin on May 14, 1832, and died in February 1850; he married, on March 30, 1800, the Hon. Elizabeth, third daughter of the first Lord Auckland, and she died April 17, 1847; their son succeeded as eighth Duke of Leeds. Mr. E. Gosse has a portrait of his mother, Miss Emily Bowes, when a child in 1814 or 1815, and afterwards the wife of P. H. Gosse, F.R.S. The finer of the two portraits, which differ slightly, of John Guillemard, a great traveller, and a friend of both Talleyrand and Humboldt, is that owned by Mr. Davies Gilbert of Trelissick, near Truro, whilst the other belongs to

Guillemard's great-great-nephew, Mr. F. Henry H. Guillemard, of Old Mill House, Trumpington, Cambridge. A portrait of Captain Hardy, Nelson's friend and companion, was in the possession of Messrs. Vicars Brothers, Old Bond Street, London, in April 1904. There are two versions of the engraved "three-quarters" portrait of William Heberden, the eminent physician (1710-1801); one is at the Master's Lodge, St. John's College, Cambridge (of which he was a Fellow), and the other is at the College of Physicians; the undated mezzotint by James Ward shows half-figure, seated, wearing dark dress and wig; it was again engraved by J. Thomson for Pettigrew's "Biographies of Medical Men," 1839. Since the earlier portion of this book has been printed off one of the Academy exhibits has been traced, namely, the Mrs. Hills and Child, 1800 (p. 72), and this very fine picture, which is signed and dated, is here illustrated. Mrs. Hills (*née* Francis Bankes, born in 1770, and died January 12, 1849) married, in 1749, Phillip Hills, of Colne Park, second son of Thomas Astle, F.R.A., the well-known antiquary (the name of Hills was assumed when Philip Astle succeeded to the Colne Estate); the child, her only son, Robert, was born at Colne Park on August 15, 1796, and died in 1876. The picture now belongs to Miss Lorina J. Reeves, of Lowestoft, great-granddaughter of Mrs. Hills.

Mrs. Oscar Leslie Stephen is the owner of two unusually fine examples of Beechey, Mrs. Idle and her second son, George. Mrs. Idle, who died at Southgate

on January 26, 1834, was the wife of Christopher Idle, M.P. for Weymouth (he died March 8, 1819), a partner in the firm of Christopher Idle, Brother and Co., wine merchants, of 377 Strand, London. George Idle matriculated at Christ Church College, Oxford, on July 3, 1813, aged eighteen, and his niece Miss Idle, who married Mr. Algernon William Bellingham Greville (Mrs. Stephen's father), inherited the pictures. Mrs. Idle's portrait, on a kit-cat canvas, shows her to half figure, white low dress with black cloak lined with pink, seated in red chair, directed to front and looking to left; right arm resting on that of chair, dark curly hair falling in ringlets over forehead. The portrait of George Idle is a whole length on a "three-quarters" canvas (30 in. by 25 in.) of a lad of about eight or nine, in dark blue dress with gold buttons, white lace collar, white stockings; he is directed to left, and is looking at spectator nearly full face, fair hair. Boyle's "Court Guide" of 1817 gives the addresses of Christopher Idle as 6 Adelphi Terrace, Southfield Lodge, Eastbourne, and Southgate, whilst those of George Idle are 12 Lower Seymour Street, and Southfield Lodge. The late General J. Julius Johnstone, bequeathed to the National Gallery in 1898, among other family pictures, two by Sir William Beechey, a companion pair of "three-quarters" of Alexander P. Johnstone and James P. Johnstone: their identities have not been established beyond the names, but both are excellent examples of the artist. At the Naval Exhibition of 1891, Admiral Sir G.

Duckworth-King, Bart, exhibited a portrait of Admiral Sir Richard King (1730-1806), who distinguished himself in the Indian Seas and was created a baronet on July 18, 1792.

In the earlier portion of this work we have had numerous instances in which Beechey has made replicas of his more famous sitters, either for their friends or for his own gallery. An interesting example of this kind calls for mention in connection with a portrait of General Viscount Lake and his second son George Augustus Frederick Lake; the former was born in July 1744, and after a career in the army was created Viscount Lake November 4, 1807, and died February 20, 1808. His son also entered the army and was killed at the battle of Vimiera on August 17, 1808. The picture with father and son, whole lengths in uniform, standing in a landscape, was painted for the King of Oude, but was destroyed at the time of the Indian Mutiny. The Beechey replica is now the property of Viscount Lake's great grandson, Major John Colin Wardlaw, of Largs, Twynholm, Kirkeudbrightshire, by whose courtesy we are enabled to give a reproduction of it. In 1814, the artist painted a whole length portrait of Thomas Lane (1754-1824) "for the Goldsmiths' Company, to whom he was clerk thirty years"; this has been engraved by Charles Turner. In addition to the portrait of Thomas Cadell, already mentioned, Beechey also painted one of Cadell's chief assistant, Robin Lawless (who died in Soho, June 21, 1806, aged eighty-two), and Cadell "always showed it to his friends as the chief ornament



MRS. RILEY

By permission of Sir Isidore Spickmann

of his drawing-room " (Nichols, "Literary Anecdotes," iii. 388). A portrait of Miss Linwood (1755-1845), famous as a musical composer but more particularly as an artist in needlework, was engraved by W. Ridley for the *Monthly Mirror*, January 1, 1800; it shows her to half-figure, seated at a table, in dark dress bare to elbows, holding a book. The portrait of "Mr. Littledale" at the Royal Academy of 1797 may be identical with that of "Thomas Littledale of Rotterdam," which was engraved in mezzotint by T. Hardy (no date is given on the engraving), a half-figure, directed towards left, in plain coat and double vest. Canon Cowper-Johnson of Yaxham Rectory, East Dereham, possesses a portrait of his great-grandfather, George Livius, who was born at Lisbon in 1743, and was Commissary-General to Warren Hastings in India; he died at Bedford in 1816: the portrait is a half-figure (canvas 30 in. by 25 in.), looking to right, in dark blue coat with high collar and large buttons, white stock and powdered hair. Another portrait engraved by Ridley for the *Monthly Mirror* (February 1796), was of Macklin the actor, a bust directed and looking to right, wearing a wig.

An admirable portrait of Mrs. Marshall, in white dress with pink shawl, resting on a sofa, a dog by her side (59 in. by 81 in.), is here illustrated, by permission of Messrs. Colnaghi and Co., and the following interesting particulars will not be out of place: Mrs. Marshall was twice married, first to a gentleman named Hazlewood, by whom she had two children, a son and a daughter. The son, Frank, was in the 6th Regiment,

and his portrait was painted by Sir W. Beechey in his uniform, probably at the age of about twenty, as he sailed in the *Neptune* for India in February 1809, and died at Bombay in 1814, aged twenty-five. Mrs. Marshall's second husband was a General Marshall, and they resided at Ivy Bank, Notting Hill. "There were stormy passages" (writes the recent owner of the picture), "as each had decided and opposing views as to pose, &c. Sir William objected to the dog, but the lady would have it or no picture at all. He explained that he could not paint animals—but with no better effect. Mrs. Marshall's ears were not well shaped, but nevertheless she objected to her curls covering them; the artist, exasperated, lost his temper, and retorted, 'When the peacock thinks of his legs he lowers his tail.'" Artist and sitter, however, were on excellent terms. General Marshall died in March 1842; his widow died on April 30, 1848, and was buried at All Souls Cemetery, Kensal Green. The "Captain Mears" of the 1790 Account Book is, there can be no doubt, the "John Mears, Esq.," whose portrait was engraved by C. Bestland, a half-figure in an oval coat with high collar, elaborate white stock and wig. The engraving forms the frontispiece to Meares's "Voyages made in the years 1788 and 1789," published in 1790, and printed at the famous Logographic Press of the first John Walter, the founder of the *Times*, who at this period had a West End address at "167 Piccadilly, opposite Old Bond Street." In 1868 Major Hill Mussenden Leathes exhibited at Leeds a portrait of Mrs. Merry, a half-

figure in velvet low-cut bodice with white chemisette, dark hair falling in curls over her forehead, holding a little dog in her lap (panel, $28\frac{3}{4}$ in. by $23\frac{1}{2}$ in.). This lady, whose maiden name was Death, married first John Leathes, of Reedham and other estates in Norfolk (he died in 1788), and secondly Anthony Merry, the diplomatist; the portrait is now the property of M. C. Sedelmeyer, of Paris. Miss Goldsmith, of Beech Holme, Wimbledon Common, has a portrait of her old harp-master, Charles Frederick Meyer, a half-figure, holding a roll of music in his hands (the canvas is about 30 in. by 25 in.). Thomas Mortimer (1730-1810), whose portrait was engraved by Ridley for the *European Magazine*, May 1, 1799, a half-figure of an elderly man with dark coat, white neck-cloth, and wig, was the author of numerous books, of which a full account accompanied his portrait in the *European Magazine*; he was Vice-Consul of the Austrian Netherlands 1762-8, and published "The British Plutarch" in 1762. Sir Harry Burrard Neale (1765-1840), who appears in the 1807 Account Book, a half-length "for Lord St. Vincent," was a distinguished naval officer, and attained to the rank of rear-admiral in 1810. He was M.P. for Lymington for forty years. This portrait was engraved by J. B. Lane for "The British Gallery of Contemporary Portraits," 1822.

Among the Slindon heirlooms sold at Christie's on May 7, 1904, was a whole-length portrait of Anne Webb, who married, June 30, 1789, Anthony James, Earl of Newbury, and died August 3, 1861, aged

ninety-nine. She wears a soft white dress with gold sash and gold ribbon in her hair, and holds a thin veil over her head; landscape and river in the background (canvas 93 in. by 57 in.). The portrait realised 550 guineas. Two half-lengths of "Lord Francis Osborn and his lady" are mentioned in "Public Characters, 1800-1," as having been painted for Lord Auckland. Señor Juan F. Riaño, in an article in the *Athenæum*, May 9, 1896, on the Osuna collection of pictures, refers to two "refined and pleasing" portraits of two young men, sons of the ninth Duke of Osuna. Mention may be here made to the National Portrait Gallery likeness of the Rev. William Paley, which has been for many years ascribed to Beechey; it is a copy by that artist after George Romney. In the Account Book of January 1809 we have the entry: "Of Mr. Brown for a copy of Dr. Paley, £42." A whole-length portrait (93 in. by 58 in.) of Miss Mary Anne Payne ("La Colombe Sauvée"), daughter of George Payne, and afterwards Mrs. Dolphin, was at Christie's on April 10, 1895, when it realised 375 guineas. In the Account Book of 1807 there is an entry: "Of Mr. Pearse for three pictures of himself, £126," and in that of 1813 another entry: "Of Mr. Pearse for two three-quarter pictures, £105." This "Mr. Pearse" was probably Dr. William Pearse, Master of Jesus College, Cambridge, of the Temple, and Dean of Ely (he died in 1820, aged seventy-seven). One of these five versions is at the Master's Lodge, Jesus College. The portrait of Miss Jane Peveril, daughter of Robert Peveril, of Penard, Durham—married in 1789 Cuthbert Johnson, of

Eastby, Yorks; died December 20, 1826, aged fifty-eight—sold at Christie's on June 25, 1904, for 260 guineas, is possibly the "Mrs. Johnson" of the 1789 Account Book. She is in a black-and-white dress, with powdered hair and pearl ornaments (canvas 30 in. by 24 in.). A portrait of the Rev. William Piercy, a Dissenting minister at Coventry and Woolwich, chaplain to the Countess of Huntingdon and President of Georgia College, North America, is mentioned in Evans's "Catalogue," No. 20338, as having been engraved in mezzotint by R. Dunkarton, but no example of this engraving is known to us. "Sir Charles Poole," whose kit-cat portrait is entered in the Account Book of 1819, was Admiral Sir Charles Morice Pole (1757-1830). The portrait was engraved both by W. Say and by Charles Turner, and is reproduced in Brenton's "Naval History," 1837, p. 536. In addition to the picture of "Lord Porchester's Family" mentioned in the Account Book of 1790, Beechey painted Lord Porchester (Henry George, afterwards second Earl of Carnarvon, 1772-1833), and this portrait was engraved in mezzotint by W. Say; it shows him to half-figure in military uniform and sash. A portrait, sold at Christie's in July 1901, of Miss Susan Mackworth-Praed, twin-sister of the Countess Mayo and wife of Thomas Smith, of Fonthill, Jamaica, and Bersted, Bognor, shows her seated on a terrace in red dress with cloak lined with ermine and pearl necklace (canvas 50 in. by 40 in.). "The Rev. Mr. Prince," for a portrait of whom a Mr. Palmer paid 25 guineas on June 4, 1816, for "a three-quarter bought by the

committee of the Magdalen," was doubtless the "Rev. John Prince," of whom a portrait was engraved by Skelton. We have not been able to examine a copy of this engraving.

Lord Burton's picture of Mrs. J. M. Raikes (canvas 30 in. by 25 in.), engraved in stipple by T. Nugent, is of Charlotte, daughter of Nathaniel Bayly, wife of Job Mathew, third son of William Raikes, of Welton, Yorks; it is, there can be hardly any doubt, identical with the Mrs. Raikes of the 1807 Account Book; from the later entry it will be seen that the artist charged five guineas extra for the painting in of a hand. Sir John Chambers Reade, sixth baronet of Barton, Berks, was a patron of Sir William Beechey, as may be seen from the Account Books of 1811 and 1813, where we have entries of payments for two whole-length portraits of himself (born 1785, died 1866); one of his mother, Jane, only daughter of Sir Chandos Hoskyns, Bart., whom she married January 13, 1784 (he died in November 1789), she died December 17, 1847; and one of his sister, Jane, who died in April 1837. Three of these portraits were sold at Christie's on July 13, 1895 (that of Sir John is erroneously described as of the fifth baronet). The portraits of Lady Reade and her son were acquired by M. Sedelmeyer, of Paris, and are illustrated in his "Catalogue of Three Hundred Paintings by Old Masters," 1898; they are now the property of Mr. Rodman Wannamaker, of Philadelphia; that of Miss Reade was purchased by Mr. Blakeslee, of New York. Lady Reade is standing in a landscape in black



Collection A. Rischgilt:

THE EARL OF ST. VINCENT

From the picture in the Collection of The Duke of Devon, C.A.

dress trimmed with white lace, and with white lace head-dress; Sir John Chandos Reade is standing near a pillar in blue velvet court dress, knee breeches, and white stockings, holding his sword with his left hand; Miss Reade is in white silk and lace dress, tuning her harp. The second of the two whole-length portraits of the baronet was not sold with the others. One of the many pictures known to us only through the engraving is that of John Revault, A.M., "Master of Walworth Academy," engraved by James Ward in 1798, "from an original painting by Sir William Beechey, R.A., presented to Mr. Revault by the gentlemen who had been educated under him as a token of their high respect and affectional regard towards him." This portrait shows Revault to half-figure, in dark coat with velvet collar and white neckerchief; he holds up in his right hand a closed book, lettered "Introduction to the Arts and Sciences, 1798." The Right Hon. George Rose (1744-1818), the statesman and political writer, was painted by Beechey in 1802, and this portrait (35½ in. by 27½ in.), signed and dated "W. B., 1802," was presented by his grandsons, Hugh Lord Strathnairn, G.C.B., and Sir William Rose, to the National Portrait Gallery in 1873; he is seated in a green-backed arm-chair, in dark blue coat, white waistcoat and cravat, and holds in his right hand a paper inscribed "George Rose, Esq." It should be noted that the portrait of Rose engraved by Vendramini for "The British Gallery of Contemporary Portraits," 1811, was at that time in the possession of "Matt. Winter," so possibly the

engraved picture is a replica by Beechey. A portrait of Lady Rous, second wife of the sixth baronet (who in 1821 was created Earl of Stradbroke), was in the Royal Academy of 1796, and has already been mentioned; in 1811 Beechey painted a "three-quarters" of Lord Rous (1750-1827), in peer's robes, and this was engraved in mezzotint by Charles Turner in the autumn of the same year. A portrait of John, third Duke of Roxburghe, the famous book collector (he succeeded his father in 1755 and died in 1804), is mentioned in Watts's "Cabinet of Modern Art" (p. 100), and this is also found in the Account Book of 1789; it may be identical with that of the Duke engraved (without name of artist or engraver) in 1816 for W. Clarke's "Repertorium Bibliographicum," and frequently repeated. A portrait of "Mr. Rudd of Yorkshire" is named in "Public Charatcers, 1800-1," p. 355.

A very early portrait, dated on the back 1784, of Johann Peter Salomon, the violinist (1745-1815), who organised concerts in which Mozart and Haydn took part at the Hanover Square Rooms 1791-2, was exhibited at Oxford 1906, No. 175; it is a half-figure portrait in green coat, lace cravat and ruffles; his right hand, holding a pen, rests on a paper lying with some books and a violin on a table before him. One of the most delightful of Beechey's early pictures of children is the property of Dr. Charles Shelley of Hertford, by whose permission it is reproduced in this book; it represents John, only son of John and Martha Shelley, of Great Yarmouth, born December 31, 1781, and died suddenly

in London, July 28, 1835, after giving evidence before a Parliamentary Committee: he was a partner in the firm of Hurry and Co., of Yarmouth, Russia merchants, and captain of a company in the Yarmouth Regiment of Volunteer Infantry, 1805; and his sister, Charlotte Ann Shelley, born in 1783, and died unmarried in 1815. The picture is referred to in Dawson Turner's "Sepulchral Reminiscences," 1848 (page 74): "The family [Shelley] are in possession of a portrait of him as a boy not more than ten or eleven years of age, walking with his sister. Sir William Beechey, by whom it was painted, told me himself that he regarded it as the best of his works." Dr. Shelley, the owner, and Mr. John Shelley, of Plymouth (who has himself furnished us with the biographical particulars), are grandsons of the John Shelley in the picture. An engraving by Parker, "three-quarters, sitting," is the only known evidence of a portrait of Henry Addington Viscount Sidmouth (1757-1844): we have not seen this engraving. The portrait painted in 1808 of "Mr. Simeon" was of Charles Simeon (1759-1836), the divine, who was the incumbent of Holy Trinity, Cambridge, 1783-1836; this portrait is engraved in Dean Spence's "History of the Church of England," vol. iv. p. 301.

Lord Ravensworth possesses at Ravensworth Castle, Gateshead, a whole-length portrait (93 in. by 57 $\frac{3}{4}$ in.) of John Simpson, a young man leaning against a pillar, in a canary-coloured suit and blue coat, knee-breeches and dark stockings; he was a son of John Simpson, of Bradley, who married Anne, daughter of Thomas, Earl

of Strathmore; the subject of the portrait died young, and at his father's death the property was divided between the two surviving daughters, Lady Ravensworth and Lady Dean Paul. Sir George R. Sitwell, of Renishaw Hall, Chesterfield, has a very fine portrait of his great grandmother, Alice, daughter of Thomas Parkes, of Highfield House, Lancaster, and first wife of Sitwell Sitwell, afterwards Sir Sitwell Sitwell (she died in May 1797). A somewhat enigmatical entry in the Account Book, under date June 5, 1826, "of Col. Edwards for a Bishop's half-length of Mr. Ashton Smith for the Corporation, £159 10s.," is explained by the engraving by S. W. Reynolds and J. P. Quilley, which states that it is done "from a portrait painted by Sir W. Beechey, R.A., and placed by his [*i.e.*, Smith's] friends in the Grand Jury Room at Carnarvon A.D. 1826." In the picture itself, Thomas Assheton Smith (1752-1828) is seated, and wears a dark coat fastened by two buttons, a light waistcoat; to left is a table, on which are a hat, inkstand and letter-address: "To Sir William Beechey, R.A., Harley Street." The "Mr. Stephens" of the 1789 Account Book was Samuel Stephens, an intimate friend of the artist, and uncle of the famous Kitty Stephens, the ballad-singer, who married the fifth Earl of Essex in 1838; the portrait (30 in. by 25 in.), which is dated 1789, is now the property of Mrs. Fanny Snow (Stephens's great-granddaughter), who has also two fine miniatures of the wife and daughter by Lady Beechey; very little is known of Mr. Stephens, except that he was an excellent horseman,

was married in 1781, and was alive as late as 1822. A portrait of "Admiral Stevenson" was lent by Mr. W. A. Geare to the Naval Exhibition, 1891 (No. 755 J). The "Miss Tracy" of the 1791 Account Book was the Hon. Henrietta Susan Tracy, only surviving child and heiress of Henry, eighth Viscount Sudeley (who died April 27, 1797); she was born November 30, 1776, married December 29, 1798, her cousin, Charles Hanbury, who assumed the additional surname and arms of Tracy, and died June 5, 1839: a portrait (obviously not that of 1791) of this lady when a child, in white frock, pink sash and shoes, kneeling on the ground gathering shells, the sea and a boat in the background (canvas 40 in. by 50 in.), was at Christie's on May 8, 1897. A "three-quarters" portrait of the seventh Viscount Tracy was sold at the same place on June 16, 1899.

By the kindness of Mr. E. S. Trafford, of Wroxham Hall, Norwich, we are able to reproduce the exceedingly fine portrait of his grandmother, Margaret Crowe, who was born in 1772, married Sigismund Trafford in 1791, and died in 1838; she was the eldest daughter and co-heir of James Crowe, of Norwich, and is represented in low white dress and powdered hair (canvas 30 in. by 25 in.). As with nearly every other distinguished personage, Beechey painted at least two versions of his portrait of Rear-Admiral Sir Thomas Trowbridge (1758-1807): one of these, nearly three-quarter figure, in naval uniform, right hand resting on hilt of sword, was engraved by Miss Bourlier for "The British Gallery

of Contemporary Portraits," 1822, when it was in possession of the Earl of St. Vincent; it was again engraved by W. Hall for Jerdan's "Portrait Gallery," 1830-4. A second version of this portrait was lent to the Naval Exhibition of 1891. Sir Francis E. Waller, Bart., possesses a beautiful example of Beechey, a picture of two young girls blowing bubbles; they were daughters (Georgiana, afterwards wife of the Rev. Sainsbury Langford Sainsbury of Froyle, and Anna, wife of John Jarrett, Esq., of Camerton Court) of Sir Wathen Waller, Bart. The "John Ward," attorney (1756-1829), whose portrait, a half-figure of an elderly man, was engraved by Henry Meyer, may be identical with the "Mr. Ward" of the R.A. 1823. In December 1814, Beechey enters in the Account Book a payment of 50 guineas for a portrait of Lord Wellington; this was the great Duke (1769-1852), and the picture was evidently a "three-quarters" (30 in. by 25 in.), engraved by Skelton in December 1814; the Duke is seen to half-figure in uniform, with numerous orders and decorations. Meyer also engraved this portrait. Samuel Whitbread, the brewer and M.P. (1758-1815), was also painted by Beechey, and a mezzotint engraving of it by W. Ward was published on June 11, 1797; the engraving shows him to half-figure in a square frame, in plain dark coat and white cravat. Miss Wright, of Glenorleight, Kingswear, has two half-length portraits, one of Harriet Maria Day, who married, January 28, 1794, Ichabod Wright, Esq., of Mapperley, Notts, the translator of Dante; the second represents Princess Amelia.



JOHN SHELLEY AND HIS SISTER

By permission of Dr. Charles F. Shellen

It is impossible even to deal with the scores of excellent portraits and groups of which the identities are no longer discoverable. One of the best known of such groups is that in the Louvre, with the title, "Brother and Sister." This has been so frequently engraved and reproduced in various forms—an illustration of it appears in this book—that a lengthy description would be superfluous. It may be stated, however, that the little boy is in a crimson velvet suit with a lace collar, whilst his sister is in white; this picture was in the John Wilson sale, where it was acquired for 3810 francs and presented to the Louvre by *L'Art* in 1881.

Another picture may be here mentioned, a Portrait of a Lady as Evelina, holding a letter, with a dog (canvas 26 in. by 30 in.), as an instance of the rapid increase in the market value of first-rate works by Beechey. This picture, now the property of Lord Hillingdon, was in the following sales: Blamire, 1863, 50 guineas; Broderip, 1872, 250 guineas; and S. Addington, 1886, 900 guineas. An attractive whole-length ($27\frac{1}{2}$ in. by 22 in.) figure of a little girl in high-waisted white frock and long white pantaloons with frills was lent to the Exhibition at Birmingham in 1900 by Mr. Henry J. Pfungst, and a reproduction of it is given in this work, but nothing apparently is known as to the identity of the child or of the history of the picture.

CHAPTER VIII

BEECHEY ACCOUNT BOOKS, 1789-91, 1807-1826

VERY little explanation is needed respecting the most interesting entries which form this chapter. They are taken from two of Beechey's private account books which have been preserved: the earlier of these is, as already stated, the property of Mr. Sydney Chancellor, whose wife is a great-granddaughter of the artist; the later and more elaborate book is in the Library of the Royal Academy; and in each case the courtesy of the owners has enabled us to make public a mass of highly interesting information respecting Beechey and his work. Unfortunately, these Account Books do not cover the whole of the artist's long working career, and probably the most interesting period of that career would include the period 1792-1806, of which we have only the Royal Academy exhibitions to show us something of what he was doing in that interval. It is to be hoped that the Account Book or books covering this period may yet be discovered. Both Account Books were unknown to the author until the greater portion of this work was finished in manuscript; but the interesting facts and details revealed in these Account Books have been utilised in chaps. i. to v., so far as

they relate to or have any bearing upon the pictures exhibited at the Royal Academy or in any other way mentioned in those chapters. The same may be said with regard to the portraits dealt with in chap. vii. To annotate these lists would be a task of considerable magnitude, and would swell this book to far beyond the size of other volumes in the series. Nearly all the entries tell us the date, size and price of each picture, and any elaboration of these singularly interesting Account Books must be deferred for a future Catalogue Raisonné of Beechey's works. The entries are often far from distinct, and are here transcribed *verb. et lit.*

	1789.	£	s.	d.
Mrs. Coopers (large)	10	10	0
Master C. Herbert (small)	5	5	0
Master Crocket (small)	10	10	0
Miss Howard (small)	7	7	0
Mrs. Hale (small)	5	5	0
Mrs. Soane (small)	5	5	0
Mr. C. Herbert (large)	10	10	0
Mrs. G. Herbert (large)	10	10	0
Lady Herbert (paid half)	10	10	0
Ditto (small, paid)	5	5	0
Bishop of Carlisle [John Douglas] (paid, also frame)		21	10	0
Mrs. Powel		10	10	0
Lord Abergavenny (paid half)	15	15	0
Mr. Stephens, Admiralty (not paid)	15	15	0
Mr. R. Herbert		10	10	0
Dr. Strachey		105	0	0
Mr. [or Mrs.] Lewes (paid half)	10	10	0
Earl of Courtoun (paid half)	42	0	0

	£	s.	d.
Lord Henry Montague	10	10	0
Lady E. Montague	10	10	0
L. [? Lady] M. Montague	10	10	0
Lady C. Montague	10	10	0
Lord Dalkeith	10	10	0
Mrs. Longlands	10	10	0
Mr. Wynn (" Kit-Kat ")	15	15	0
Capt. Adams	5	5	0
Mrs. Hume	10	10	0
Mrs. Clements	5	5	0
Mr. Wheeler	5	5	0
Lady C. Herbert	10	10	0
Duke of Manchester (paid half)	10	10	0
Mr. Herbert	10	10	0
Lord Norreys	21	0	0
Lord Macartney	10	10	0
Sir H. Dashwood (paid half)	52	10	0
Miss Stuart (not paid, small)	10	10	0
Mr. Knox	21	0	0
Duke of Montague	10	10	0
Sir Wm. Codrington	21	0	0
Ditto	10	10	0
Lord Beaulieu (paid)	10	10	0
Duke of Roxborough [Roxburghe]	10	10	0
Lord Morton	42	0	0
Lady Morton (paid half)	21	0	0
Master Harris (paid half)	21	0	0
Mrs. Oddie Family	84	0	0
Mrs. Maitland	10	10	0
Master Boyce	10	10	0
Mrs. Johnstone	10	10	0

1790 (PRICES RAISED).

	£	s.	d.
Mrs. Peirce	15	15	0
Mrs. Simpson	15	15	0
Mr. [or Mrs.] Irwin	15	15	0
Lady A. Carpenter	10	10	0
Mr. C. Herbert	10	10	0
Sir George Warren	15	15	0
Lord Herbert	15	15	0
Lord J. Russel	15	15	0
Lord Tyrone	15	15	0
Mr. Langlands (paid half)	10	10	0
Lord Porchester Family (paid half)	63	0	0
Master Clayton	21	0	0
Mrs. Wilmot (paid half)	15	15	0
Miss Keen (paid half)	15	15	0
Mrs. Adair	15	15	0
Capt. Mears	15	15	0
Mr. Smith (paid half)	15	15	0
Lord H. Montague	15	15	0

1791.

Mrs. Waddington (paid half)	15	15	0
Mrs. Bennet	10	10	0
Two copies, Lord Dalkeith	31	10	0
One do. Mr. Adair (paid)	15	15	0
One do. Mrs. Herbert (not paid).	15	15	0
Mrs. MacNabb	15	15	0
Sir Henry Oxenden (paid half)	15	15	0
Copy of the D. of Montague [for] Mr. Oddie	15	15	0
Ditto for Lord Aylesbury (not paid)	15	15	0
Ditto for Lord Cardigan	15	15	0
Mrs. Cox (paid half)	15	15	0

	£	s.	d.
Lord Bulkeley (paid half)	15	15	0
Lord Bulkeley	<hr/>		
Miss Tracey (paid half)	15	15	0
Lord Forbes (paid half)	31	10	0
Mrs. Crump (paid, also frame)	15	15	0
Mrs. Meaux (paid half)	15	15	0
Mrs. Crocket	10	10	0
Mr. Light (for copy of Ad. Houlton)	15	15	0

PICTURES PAINTED AND MONEYS RECEIVED,
1807.

	£	s.	d.
Jan. Of H.R.H. the Prince of Wales, for a half-length of His R.H. sent to the Duke of Kent	84	0	0
Of Mr. Foster, for a copy of Mr. [Mrs.] Langley ?	21	0	0
Of Mr. Desenfans, for a portrait of Earl St. Vincent	42	0	0
Feb. 2. Two months' after sight, of the Corporation of Dublin, for a large portrait of H.R.H. the Duke of Cumberland	210	0	0
Of Mr. Claxton (as half), [for a] three-quarter	21	0	0
Of Lady Hood, for a Bishop's half- length of Sir Saml. painted for Earl St. Vincent	84	0	0
15. Of Sir H. B. Neale, for a half- length of himself, painted for Lord St. Vincent	84	0	0
Of Mr. Webb (as half)	21	0	0



MRS. SHERIDAN AS ST. CECILIA

(Copy from Sir Joshua Reynolds by Sir W. Beechey)

By permission of the Misses Cameron



BEECHEY ACCOUNT BOOKS 225

	£	s.	d.
Feb. 18. Of Mr. Webb (in full)	21	0	0
Of Mrs. Raikes (in part)	21	0	0
Of Mrs. Tatnall [for the two Misses T.] (as half)	52	10	0
Of Miss Dee, for H.R.H. Princess Sophia of Gloucester, for copy of the late Duke and frame	52	10	0
Of Capt. Stevenson, for H.R.H. the Duke of Cumberland, and for half-length of himself and three- quarter of H.R.H. the late Duke of Gloucester, with frames, pack- ings, &c.	154	6	0
May 26. Of Ld. Breadalbane (in full), for pictures and half-length frame	75	7	0
June 4. Of Miss Mellon, as first payment	60	0	0
8. Of Mr. Raikes, as last payment for Mrs. Raikes' portrait with a hand, in addition to the three-quarter put in	26	5	0
13. Of Mr. Tatnell (in full), for a pic- ture of the two Misses Tatnell	52	10	0
Bishop of Chester [Dr. H. W. Majendie]	42	0	0
Of Mr. Greenwood, for a whole- length of the Duke of York, presented by him to the Military Asylum of the Drapers' Company	126	0	0
For a large picture of Lord Nelson	210	0	0
Of Lord St. Vincent, for a portrait of Capt. Gray	84	0	0

	£	s.	d.
June 13. Of Capt. Agar, for portrait of his brother, Bishop's half-length .	94	10	0
Of ditto, for a picture of the Soldiers	21	0	0
Of Mr. Brown, for copy of his father	40	0	0
Of H.R.H. the Duke of York .	270	0	0
Of Mr. Pearce, for three pictures of himself [probably Dr. Pearce, Master of Jesus Coll. Cambridge]	15	15	0
Of the Duke of Gloucester .	15	15	0
Of Mr. Claxton (in full) .	30	7	0
	<hr/> £2152 0 0 <hr/>		

1808.

	£	s.	d.
Jan. 16. Of Mr. Bolton [? Boulton], for H.R.H. Princess Elizabeth .	50	8	0
Feb. Of Lord Mulgrave .	42	0	0
22. Of Capt. Agar, as whole price for a lady .	63	0	0
Of Mrs. Caborn [probably wife of Ridley Calborne, M.P.] (as half).	21	0	0
Of Mr. Simeon .	42	0	0
Mar. 16. Of Mr. Coventry (as half), for a half-length containing two por- traits of his daughters .	62	10	0
Apr. 9. Of Mr. Pattison [Patteson] (as half), for a three-quarter .	21	0	0
London Hospital, being the last payment for two whole-lengths of the late and the present Dukes of Gloucester .	20	0	0

£ s. d.

Apr. 9.	Of the Marchioness Sligo (as half), for a whole-length of Lord Altimont and three-quarter of herself	99	15	0
22.	Of Sir Henry Lushington, for a picture of his father, Sir S. Lushington	42	0	0
23.	Of Mr. Pattison (as last half).	21	0	0
28.	Of H.R.H. the Duke of Gloucester, for his sister's portrait	42	0	0
30.	Of Lord Gambier (as half), for a three-quarter portrait of himself	21	0	0
May 13.	Of Dr. Dodsworth (as first half), for half-length of himself	42	0	0
	Of the Marchioness Sligo (as last half), herself and son.	99	15	0
21.	Of Mr. Simeon, for a three-quarter of Mr. Thomason	42	0	0
30.	Of Mr. Sullivan, for half-length of himself for Lord Buckinghamshire	84	0	0
June 4.	Of Mr. Towers, for three-quarter of himself	42	0	0
6.	Of Admiral Coffin, for three-quarter of himself [<i>i.e.</i> , Sir Isaac Coffin who adopted the surname of Greenly, 1811-13; see also 1811 entries]	42	0	0
29.	Of Mr. Coventry (as last half), for Miss Coventry's portraits	62	10	0
28.	Of Dr. Dodsworth (as last half), for his own portrait, half-length	42	0	0

		£	s.	d.
July	2. Of the Duke of Gloucester, for a copy of the Duchess	42	0	0
	11. Of H.R.H. the Duke of Cambridge, for his own portrait and copy of ditto for H.R.H. the Duchess of York	84	0	0
Aug.	5. Of Mr. Coffin, for a copy of Sir B. Watson	31	10	0
	19. Of Mr. Gambier, for three-quarter picture of himself	42	0	0
	Mr. Gambier, for the last half of Lord Gambier	21	0	0
Oct.	5. Of Mr. Hall (in part), for himself and Mrs. Hall	63	0	0
	24. Mr. Leeds (as half), for a whole-length of Mrs. L.	84	0	0
Nov.	Of Mr. Ansley, for a portrait of himself in the Lord Mayor's Gown	42	0	0
	Of Mr. E. Simeon, for half-length of his brother John	94	10	0
	Ditto of himself, a half-length, but only charged a kit-catt	63	0	0
	Of Mr. Pearce (in part of frame)	21	0	0
	Of the Marquess of Lansdowne, as whole price for portrait of Miss Gifford	42	0	0
		<hr/>		
		£1634 18 0		
		<hr/>		

1809.

		£	s.	d.
Jan.	6. Of Mr. Hall (as last half), for Mrs. Hall and himself	63	0	0
	Of Mr. Brown, for a copy of Dr. Paley	42	0	0
	20. Of Lord Ormond (in full), for Lady Ormond's whole-length . . .	105	0	0
Feb.	Of Mr. Pearce, for altering portrait (three-quarter) of himself . .	20	0	0
Mar.	Of Mr. Dyke, for a three-quarter with a hand	47	5	0
	18. Mr. North, three-quarter . . .	42	0	0
	29. Miss Mellon (in full)	66	0	0
May	3. Of Mr. Bott [? Batt] (in full), for the portrait of his Majesty, sent to the Duke of Kent at Gibraltar	84	0	0
	Or Lord Cawdor, for a portrait of Mr. Greville, painted by Sir Joshua Reynolds	52	10	0
	15. Of Admiral Markham	40	0	0
	18. Of Mr. Myers (as half), for a whole-length—himself and two children	126	0	0
	Lady Dufferin (as half)	21	0	0
	24. Lord Porchester (as half) . . .	21	0	0
	31. Mr. Foster (as half), for Bishop's half-length of Lady Ferrant and Lady Dufferin	78	15	0
	[This "Mr. Foster" was undoubtedly the Right Hon. John Foster, last Speaker of the Irish			

£ s. d.

House of Commons, and the "Lady Ferrant" his wife, Vis- countess Ferrard; she was created Baroness Oriel, June 5, 1790, and advanced Nov. 7, 1797, to the dignity of Viscountess Fer- rard; her husband was created Baron Oriel in 1821; Lady Duf- ferin was their only daughter]				
Mr. Brown, for three-quarter of Sir R. Preston		31	10	0
Lady Dufferin (last half), for three- quarter		21	10	0
July 7.	Of Mr. Eardley, three-quarter	42	0	0
13.	Of Mr. Baugh [? Mr. Isaac Baugh] (as last half), for Mrs. Haire's [?] portrait	42	0	0
14.	Of Mr. Brown (last half), for Sir R. Preston, three-quarter	10	10	0
	Mrs. Cuboam [? Calborne] (last half)	21	0	0
Aug. 2.	Of Lord Bulkeley (last payment), for half-length and servant	68	5	0
10.	Mr. Pettit (first half)	21	0	0
Sept. 1.	Of Admiral Markham (as last half), for a half-length portrait	38	15	0
3.	Of Mr. Pettyt (last half), three- quarter	21	0	0
9.	Of Lord Porchester	21	0	0
Oct. 4.	Of Mr. Myers (as last payment), himself and children [probably Ex. at R.A. 1810, No. 21]	126	0	0



MRS. SIDDOXS
National Portrait Gallery

BEECHEY ACCOUNT BOOKS 231

	£	s.	d.
Oct. 11. Of Gen. Erskine (as half), for Lady Louisa Erskine	21	0	0
Nov. 6. Of Mr. Leeds (last half), for Mr. [? Mrs.] Leeds	84	0	0
24. Of Sir Henry Halford (first half), for half-length himself	42	0	0
29. Of Mr. Forin (as half), for whole- length himself	84	0	0
Dec. 29. Of Mr. Vincent, for portrait of His Majesty	42	0	0
30. Gen. Erskine, last price Lady Louisa	31	10	0
	<hr/> £1524 10 0		
Received for frames, &c.	181	17	6
Portrait Mr. Greville	52	10	0
	<hr/> £1758 17 6		

1810.

	£	s.	d.
Jan. 10. Of Mr. R. [? Mathew] Boulton, for a copy of Mr. Boulton for Mr. J. Watt, and also one of ditto for Miss Boulton	147	0	0
Feb. 17. Of Mr. Forin (in full)	84	0	0
19. Mr. Heskett [? Hesketh], three- quarter	42	0	0
23. Of Mr. Loftus (half), three-quarter	21	0	0
26. Of Mr. Cochran	21	0	0
Mar. 10. Lady de Clifford (as part), for Lady Albemarle	42	0	0
15. Mrs. Loftie [? Loftus] (in full)	21	0	0

			£	s.	d.
Mar.	21.	Mr. Cochran, for Mrs. C.	31	10	0
	23.	Ditto	15	15	0
		Mr. Green, for Mr. Dickens [? Mrs. Dickens]	94	10	0
May	4.	Of Mr. V. Green, for a study of a head sold at the British Gallery .	21	0	0
	5.	Of Mr. Hesketh, for two portraits of Mr. L. and Miss H.	84	0	0
		Of Sir J. Leicester (as half-price), for the Duke of Gloucester .	105	0	0
	11.	Of J. Coventry, Esq., for his own portrait	42	0	0
June	7.	Of Sir J. Duckworth	84	0	0
	18.	Of Mr. Egerton (as half), for a whole-length of himself	84	0	0
	19.	Of Mr. Simmond (as half), for Mrs. S.'s portrait, three-quarter, with one hand	25	0	0
July	8.	Of the Rev. Dr. Simmonds (an old debt).	31	0	0
	9.	Of Dr. Burnaby, for a half-length portrait of Gen. Paoli	84	0	0
	13.	Of Mr. I. Symmonds, for his own portrait	25	0	0
	25.	Mr. Cochran	26	5	0
Aug.	3.	Of Mr. Symmonds	39	5	0
	7.	Of Sir T. Bernard, for a picture of the Recording Angel	42	0	0
		Of Mr. Astell [<i>i.e.</i> , William Astell, M.P., a Director of East India Co.], for the portrait of the Persian Ambassador	262	10	0

		£	s.	d.
Aug. 11.	Of Mr. Symmonds, to make up the fifty each for two three-quarter and twenty for the frames [?] .	36	15	0
Sept.	Of Mr. Egerton (last half), himself Of Mr. Coventry, for a half-length of his son (prices raised) . . .	84	0	0
Oct.	Of Mr. Foster (last half), for Ladies Ferrant and Dufferin . . .	105	0	0
Nov. 24.	Of Mr. Hall, for a second picture of Mrs. H.	78	15	0
	26. Of Major Aubrey's Lady (as first payment)	63	0	0
	Of the Dublin Society, for a whole- length of Mr. Foster [doubtless the Rt. Hon. John Foster, <i>see</i> 1809]	100	0	0
Dec. 21.	Of Mr. Baker (first payment), three- quarter	210	0	0
	22. Sir A. Hume, for a copy of Rem- brandt	26	5	0
		52	10	0
		<hr/> £2231 12 0 <hr/>		

1811.

		£	s.	d.
Jan. 28.	Of Mr. Baker (last half), three- quarter	26	5	0
Feb. 22.	Of Lord Rous (as first half), himself	26	5	0
	24. Mr. Longlands, for a portrait of his father	26	5	0
	25. Of Mr. Lewis (first), half-length himself	52	10	0

		£	s.	d.
Feb. 27.	Of Mr. Sandford (first), for half-length of H.R.H. the Duke of Cambridge	52	10	0
Mar. 14.	Of Lord Rous	26	5	0
	Of Lady de Clifford (as last payment), for Lady Albemarle	52	10	0
	Mrs. Aubrey (last half)	110	10	0
Apr. 6.	Mr. J. Trotter	31	10	0
May 2.	Mr. Lysaght [? Lysart]	26	5	0
	7. Mr. Waithman [probably R. Waithman, 1764-1833, Lord Mayor, 1823, and M.P.]	26	5	0
	10. Mrs. Carey, for "Hebe"	136	10	0
	8. Of Mr. Lewis (last half)	52	10	0
	15. Mr. T. Bernard, for a small copy of his Majesty at a review in Hyde Park	52	10	0
	29. Mr. Wainman [? Waithman] (last half), own portrait	26	5	0
June 13.	Mrs. Binnoch	100	0	0
	Before (on account)	45	0	0
	22. Of Mr. Davey, three-quarter	52	10	0
	21. Sir H. Halford	42	0	0
	25. Mrs. Towers, copy of Mr. Towers	52	10	0
July 4.	Of Mrs. Blaaw, for a portrait of her son, to be sent to Eton	52	10	0
	9. Of Capt. Lysart (last half)	26	5	0
	11. Of H.R.H. the Duke of Cambridge (in full), for a copy of his portrait, sent to the Duchess of York	52	10	0
	15. Mr. Skirrow (owe £10)	52	10	0

BEECHEY ACCOUNT BOOKS 235

		£	s.	d.
Aug. 20.	Lady Warburton (half-price), two pictures	210	0	0
23.	Of Mr. Brown, for portrait of Sir R. Preston	52	10	0
28.	Of Mr. Astell (as first payment)	26	5	0
	Of Mr. [? Mrs.] Astell	26	5	0
	Lord Maynard	52	10	0
Nov.	Of Sir J. Reade	210	0	0
28.	Of Sir I. Coffin-Greenly, three-quarter	52	10	0
30.	Of Mr. Cholmondeley (as part), for Sir R. Warburton's picture and frame	118	18	0
	Total for the year 1811	1987	0	0
	Of Mr. Payne	105	0	0
		£2092	0	0

1812.

		£	s.	d.
Jan. 3.	Of Lady Read's whole-length, and £20 over	230	0	0
Feb. 7.	Of Capt. Mathews (as first half), for Mrs. M.	26	5	0
11.	Of Mr. Sault [<i>i.e.</i> , William Salte] (as first half), three-quarter	26	5	0
Mar. 10.	Of Mr. Roberts (as last payment)	67	10	0
11.	Mr. Payne	105	0	0
Apr. 19.	Of Mr. Sault (last half)	26	5	0
27.	Of Mr. Hodson (as last price), Mrs. Hodson	26	5	0

		£	s.	d.
May 4	Of Mr. Hesketh	52	10	0
30.	Of Mr. Dunn, for a copy of Col. Reade's portrait	52	10	0
June 16.	Of Mr. Cholmondly (£30 bank- notes and £50 three months after date)	80	0	0
July 18.	Of Lady Warburton, for Sir Peter and herself (last payment)	210	0	0
25.	Of Mr. Mathews	26	5	0
28.	Charles Gambier	52	10	0
Aug. 26.	Of Mr. Thompson, for whole-length of himself and dog	262	10	0
Sept 9.	Of Mr. Cholmondeley (note, dated Oct. 10, and a £1 note), for Sir Peter Warburton's picture (in full)	51	0	0
24.	Mr. Salt, for copy of himself	52	0	0
	Sir G. P. Turner (one note for two months, dated Aug. 28, £400, other four months, £366 10s. 6d.)	766	10	6
Oct. 28.	Of her Majesty	131	5	0
Dec. 3.	Of Mr. Hodson	26	5	0
8.	Mr. Ball	52	10	0
		<hr/>		
		£2222	15	6
		<hr/>		

1813.

		£	s.	d.
	Mr. Hesketh (in full)	53	0	0
Feb. 8.	Of Sir A. Clarke (to make up half- price), for whole-length of him- self	40	5	0



HOWE PETER, SECOND MARQUESS OF SLIGO

By permission of the Marquess of Sligo

BEECHEY ACCOUNT BOOKS 237

	£	s.	d.
Feb. 22. Of Sir J. Leicester, for last payment of the Duke of Gloucester	105	0	0
26. Of Mr. Pearse, for two three-quarter pictures	105	0	0
Mar. 16. Of Mr. Wilkins, for his portrait (half)	26	5	0
May. Of Sir A. Clark	36	15	0
19. Of ditto (in full), for a whole-length in robes of the Bath	63	0	0
June 11. Of Sir Bellingham Graham (as half), for whole-length	105	0	0
Mr. Sandford (a draft, dated July 1, 1813), for last payment of the Duke of Cambridge	52	10	0
July 26. Of Sir J. Reade (as first payment), himself and sister (owe £9 10s., being guineas)	150	0	0
Of Lady Arden, for a portrait of Mr. Perceval, three-quarter	52	10	0
Mr. Lefort [? Lahorte], portrait of his wife	52	10	0
Mrs. Gambier, for two portraits of Mary and Edward, three-quarter	105	0	0
and altering her own ditto	15	15	0
Of Sir J. Read (last half)	163	0	0
June 23. Of Mr. Free	52	10	0
	<hr/> £1225 10 0 <hr/>		

1814.

	£	s.	d.
Of Col. Hamilton, for portrait of his son	30	0	0

		£	s.	d.
	Sir Thomas Bernard, head of Lady Cawdor	25	0	0
Mar. 15.	Of Sir John Beresford (as first payment), for Lady B. and child, whole-length	135	5	0
Apr. 16.	Of Bishop of Chester [G. H. Law], for a half-length of himself	126	0	0
	23. Of Mrs. Powell, for portrait of herself, half-length	105	0	0
	Of Mrs. Michlurst [?] (half-payment), for three-quarter	26	5	0
	30. Of Sir H. Agnew (first payment), for half-length of his mother	53	0	0
June 6.	Of Mr. Torris [?], for half-length of Mr. Huddleton (first payment)	50	0	0
	23. Sir B. Graham (last payment)	105	0	0
	28. Sir J. Beresford (last payment, sent to Hammersley, 150 [gns.], on Drummond)	135	5	0
July 26.	Of Gen. Long, for a portrait of his father	73	10	0
Aug.	Of Col. Hamilton (as last payment, and something for frame)	25	0	0
	20. Mr. Thompson, 200.*			
	31. Of Lord Hill (first half), for a whole-length	105	0	0
Sept. 5.	Of Mrs. Micklurst [?]	26	5	0
	12. Of Col. Arbuthnot, for a three-quarter	52	10	0

* Apparently a memorandum rather than a payment, as the amount is not carried out in the column.

BEECHEY ACCOUNT BOOKS 239

£ s. d.

Sept. 12.	Of Mr. [or Mrs.] Brook (in part of £126), for a naked boy as St. John	50	0	0
Oct. 12.	Of Mr. Lane (as half), for himself, whole-length for the Goldsmiths' Company, to whom he was clerk thirty years	105	0	0
Nov. 19.	Of Mr. Lane (the last payment) .	105	0	0
Dec. 14.	Of Lord Beresford (by the hands of Arthur Macdonald, Esq.), for a portrait of Lord Wellington .	52	0	0
18.	Of Mr. Brooke, in part-payment of Master B.'s portrait	55	0	0
		<hr/> £1432 10 0 <hr/>		

1815.

£ s. d.

Jan. 6.	Of Mr. Torris [?], for Mr. Hudles- ton (last payment)	55	0	0
20.	Duke of Gloucester	50	0	0
13.	Of Miss Balloch, for Capt. Watson	52	10	0
26.	Of Mr. Huddleston, a three- quarter of himself	52	10	0
27.	Of the Freemasons (in part of 200 [gs.]), for H.R.H. the Duke of Kent	100	0	0
Feb. 2.	Of Lord Hill (bill, 30 days' date, Jan. 26, £152 5s.), for picture .	105	0	0
11.	Of Col. Grey (half-price)	26	5	0
Mar. 9.	Of Mr. Long	26	5	0
27.	Of Mrs. Tower (as half), for Capt. Tower	26	5	0

		£	s.	d
Apr. 14	Of Mr. Watkins (as half), for a three-quarter picture, painted some years ago, and ditto, for Mrs. Watkins, and whole-price for his own ditto, painting at this time	92	0	0
20.	Of Mr. Long	26	5	0
18.	Of Mr. Davis, for a three-quarter portrait of himself	52	10	0
May 8.	Of Mr. North, for a copy of Dr. Harrison	26	5	0
15.	Of Lord Selsey, for a portrait of his son, Capt. Peachey (half)	63	0	0
	Of Mr. Phipps, for a picture of the Battle of Constantine.	105	0	0
June 10.	Of the Hon. Capt. King, a three-quarter of himself	52	10	0
15.	Of Lord Selsey, for Bishop's half-length of Miss Peachey (being half-price)	63	0	0
July.	Lady Owen (half)	26	5	0
	Mr. Blades (half)	26	5	0
	Mr. Gooch (half)	52	10	0
29.	Of Mrs. Towers (last half), of Capt. Towers	26	5	0
Aug.	Of the Freemasons (as part-payment), for the portraits of T.R.H. the Dukes of Kent and Sussex	200	0	0
Sept.	Of Mr. Brooke (being the whole), for the little St. John (frame still due)	21	0	0

BEECHEY ACCOUNT BOOKS 241

		£	s	d.
Sept. 18.	Of Freemasons, for the portraits of T.R.H. the Dukes of Kent and Sussex	120	0	0
Oct. 3.	Of Mr. Blades (last half)	26	5	0
Nov. 3.	Of Lady Berwick, for portrait of Lady Bosworth, half-length	50	0	0
11.	Of Sir Thomas Bernard (as half), for Lady Bernard	63	0	0
Dec.	Mr. Palmer (half), for three- quarter	26	5	0
		<u>£1612</u>	<u>0</u>	<u>0</u>

1816.

		£	s.	d.
Jan.	(Last half) Mr. Palmer	26	5	0
	Of Mr Makepiece	25	0	0
Feb. 5.	Of Lord Berwick	55	0	0
	Lord Selsey (in full), for Capt. and Miss Peachey	126	0	0
10.	Of Mr. Picton, for a portrait of Sir Thomas Picton, who fell at Waterloo	52	10	0
12.	Of Sir Andrew Agnew, as last pay- ment for Mrs. Agnew	52	0	0
Mar. 15.	Of Sir T. Bernard (as last half)	66	0	0
	Of Sir R. Preston, for a copy of Mr. Brown	52	10	0
May 7.	Of Sir R. Preston, a three-quarter of himself	52	10	0
	Of Mr. Watkins, for copy	21	0	0
25.	Of Wm. Wilkins, for a copy of Mr. Wilkins	26	5	0

		£	s.	d.
June	1. Of Sir Robert Preston, for a copy of Lady Preston, a three-quarter picture	52	10	0
	4. Of Mr. Palmer, for portrait of the Rev. Mr. Prince, a three-quarter, bought by the Committee of the Magdalen	26	5	0
	22. Capt. Welbank, for a copy of Mr. Brown's portrait	52	10	0
July	16. Of Lady Owen	52	10	0
	17. Of Gen. Wetherall	25	0	0
	18. Of Gen. Wetherall (in full), for his portrait, no frame	27	10	0
	Of Mr. Harrison, for Mr. Prince's portrait (in full) and frame	26	5	0
	29. Of Sir Robt. Arbuthnot, for portrait of Lady A. and her children's portraits	100	0	0
Aug.	Of Mr Grenvill (in part), for Mr. Collins's portrait, half-length	42	0	0
	17. Of the Countess of Loudoun and Moira, for a whole-length of herself	210	0	0
	19. Of Mr. Grey (for Col. McMahon, on account of H.R.H. the Prince Regent), for a portrait of Mr. Percival	52	10	0
	30. Mr. Gooch (last half), for a half-length of Mrs. Gooch	52	10	0
Oct.	25. Of the Rev. Dr. F. Piggot (as half-price), for a three-quarter	26	5	0



THE TAMBOURINE GIRL

By permission of Messrs. Thos. Agnew & Sons

BEECHEY ACCOUNT BOOKS 243

		£	s.	d.
Nov.	5. Of Mr. Graham (as last half), for the Rev: Dr. F. Piggott . . . ;	26	5	0
Dec.	4. Of Sir Robert Arbuthnot, for two three-quarters of Prince Blucher and the Hetman Platoff, for Lord Beresford	105	0	0
		<hr/> £1431 10 0 <hr/>		

1817.

		£	s.	d.
Jan.	4. Of Mr. Gordon (in part), for a whole-length of himself . . .	80	0	0
	30. Ditto	52	10	0
Feb.	1. Of Mr. Hall, for a copy of Gen. Picton	52	10	0
	13. Of Mr. Graham, for a copy of a drawing, by Downman, of Mrs. Piggott (half)	26	5	0
	19. Ditto (last half)	26	5	0
	Of Mr. Graham (for the remainder sum due), for the half-length [?] portrait of Mr. Collins, a picture voted by the [Parish of] Marabone [? Marylebone]	63	0	0
Mar.	9. The Bishop of Ely [Dr. B. E. Sparke] (first half), Bishop's half- length	63	0	0
	11. Of Capt. Beresford (as half), for himself and sisters, three-quarter	52	10	0
	20. Of Mr. Gordon [the £25 is apparently scratched out] . . .	25	0	0

	£	s.	d.
Mar. 27. Of Col. Beresford (last half), for himself and Mrs. [Misses] Beresford, three-quarter	52	10	0
Apr. 1. Of Mrs. Evelyn Pulteney, for half-length of herself	126	0	0
3. Of Mr. [Watts] Russell, for a Kitt Katt of himself (as half)	39	7	6
11. Of Mrs. Gosling (as half), for a half-length of her two daughters and three-quarter of her own . .	105	0	0
15. Of Mr. Coutts, for a portrait of himself and a copy of ditto . . .	105	0	0
May 6. Of Mr. Gordon (last payment), for whole-length; also frame, £31 10s.	52	10	0
14. Of Mr. Wilton, for a copy of Mr. Collins, half-length	105	0	0
22. Of Mr. Watts Russell (as last half), for his own portrait, Kitt Katt . .	39	7	6
Also for a small picture of Venus . .	21	0	0
24. Of Mrs. Coutts, for a portrait of herself	52	10	0
June 11. Of Mr. Harkwright [? Arkwright] (as first payment), for himself and Mrs. Harkwright, three-quarter	52	10	0
Aug. 8. Of Mrs. Gosling (as last payment), for the Miss Goslings, and three-quarter of Mr. W. Gosling . . .	105	0	0
Sept. 2. Of the Prince Regent, from the Lord Chamberlain's Office, for			

BEECHEY ACCOUNT BOOKS 245

		£	s.	d.
	altering the large picture of his Majesty on horseback, &c. .	105	0	0
Sept. 4.	Of Mr. Coutts (as half), for a whole-length of Mrs. Coutts .	105	0	0
	Of Mr. Watkins, for a copy done before	25	4	0
6.	Of Sir — Stuart (as first payment), for Miss Stuart's (both in one picture), Bishop's half-length (owing the shillings to make it guineas)	90	0	0
22.	Of Mr. Braham	100	0	0
Nov. 4.	Of Sir Thos. Stanley (as half), for a half-length of himself	52	10	0
Dec. 2.	Of Mr. Fredk. Noel (as half), for a Bishop's half-length of Mrs. Noel	63	0	0
	Omitted — Prince Regent's portrait of Mr. Percival	52	10	0
	Marquis of Anglesea	52	10	0
	Received for frames, packing-cases &c.	129	0	0
		<hr/> £2070 10 0 <hr/>		

1818;

		£	s.	d.
Jan. 1.	Of the Bishop of Ely (as last half), for his own portrait	63	0	0
16.	Of Mr. Coutts, for a picture of Lord Erskine, three-quarter	52	10	0
29.	Of Sir George Campbell, for Bishop's half-length of himself	63	0	0

		£	s.	d.
Feb.	Of Mr. F. Noel (as last half), for Mrs. Noel	63	0	0
	21. Sir George Campbell (last half), for his own portrait.	63	0	0
Mar.	4. Of Capt. Grey (as last payment) for a Kitt Katt of himself . . .	52	10	0
Apr.	10. Of Mr. Eardley (as last half), for a Kitt Katt of Sir Cullin Smith . .	39	7	6
	Of Sir John Leach, for a three- quarter (first half)	26	5	0
	21. Of Mr. Gosling (first half) . . .	26	5	0
	Of Mr. Coutts (as last half), for Mrs. Coutts' whole-length . . .	105	0	0
May	5. Of Sir J. Leach (as last half) . . .	26	5	0
	6. Of Mr. Ferguson, for a three- quarter portrait of himself . . .	52	0	0
	10. Of the Princess Mary, for a Bishop's half-length	126	0	0
	Of H.R.H. the Duke of Gloucester (as half), for a Bishop's half-length	63	0	0
	15. Of Mr. Andrews (for last half), for Miss Stewart's portraits, painted for Mrs. Coutts	94	10	0
	22. Of — Curzon, for two copies of Lady Sligo (overpaid by £5 by mistake)	110	0	0
	29. Of Mr. Forrestier (as half), for a whole-length of himself (wanting shillings) [to make £105] . . .	100	0	0
June	3. Ditto, for first payment of Lady Catherine	110	0	0

BEECHEY ACCOUNT BOOKS 247

		£	s.	d.
June	4. Of Lady Stanley (as half), for her Ladyship's portrait, half-length .	52	10	0
	8. Of Mr. Eardley (as last payment), for Sir Cullin Smith, Kitt Katt Of Mr. Pedley, for a portrait of Miss Lee, Kitt Katt (in part) .	39	7	6
		50	0	0
July	2. Of Mr. Grenfell (for a part of 100 guineas), to finish a picture of Mr. Hoppner's	52	10	0
	18. Of H.R.H. the Duke of Gloucester (as last payment), his own por- trait	63	0	0
	Of Mr. Greenwood, for the last payment of Mr. Collins' portrait, for the Parish of Marylebone .	31	10	0
Aug.	4. Of H.R.H. the Duke of Cambridge, for the portrait of H.R.H. the Duchess (as half for a whole- length)	105	0	0
	14. Of Sir Henry Dashwood (as last half), for his family, painted twenty-five years ago	42	0	0
	Mr. Grenfell, for finishing a picture of Hopner's	52	10	0
Oct.	Of H.R.H. the Duke of Cambridge (as last half)	105	0	0
	Ditto, for a copy of the Duke of Cambridge, for the Duke of Sussex	52	10	0
Nov.	17. Of Mr. Pedley (last half), for Miss Lees' Kitt Katt	50	0	0

	£	s.	d.
Dec. 4. Of Mrs. Mathews [or Mathers] (as half), three-quarter (prices raised)	31	10	0
12. Sir Thomas Stanley, for himself and Lady Stanley	100	0	0
	<hr/> £2158 10 0 <hr/>		

1819.

	£	s.	d.
Jan. 6. Of Sir R. Barclay (as half), for three-quarter of himself . . .	31	10	0
15. Ditto (last payment)	31	10	0
Feb. 14. Mr. Ainsley (as half)	31	10	0
17. Of Lord [? Sir T.] T. Stanley (in full), for the portraits of himself and lady	31	5	10
20. Of Mr. Perry (as half), for Bishop's half-length (prices raised) . . .	87	15	0
Mr. Mather (£40, as last half), for himself, three-quarter	31	10	0
Mar. 15. Of Ashton Smith (as half), for Mr. Leicester's picture, half-length .	63	0	0
18. Of Sir Charles Poole (as half), Kitt Katt	47	5	0
The Duchess of Dorset (in part), of Lady Delawarr's portrait, whole-length, in half-length canvas (due as half-price, £4 5s.)	85	0	0
22. Of Lieut. Perry (in part). Bishop's half-length	105	0	0
Apr. 10. Of the Marchioness of Abercorn (as half), for Miss Campbell (being £2 15s. over half) . . .	50	0	0



SIR DAVID WILKIE, R.A.

National Gallery, Scotland

BEECHEY ACCOUNT BOOKS 249

		£	s.	d.
April 12.	Of Lady Fitzherbert (as part), three-quarter (£8 10s. over)	40	0	0
15.	Of Col. Stephenson, for H.R.H. the Princess Augusta, half-length	105	0	0
26.	Of Mr. Littleton (as half), for Mrs. Littleton	105	0	0
27.	Of Mr. Eardley, for a picture of of Miss Twisston [?] as "Hebe"	315	0	0
May 19.	Of Mr. W. Blomfield (as half), three-quarters (overpaid, £1 10s.)	33	0	0
	Of the Rev. Mr. Turner, for three- quarter himself	63	0	0
June 1.	Of Mr. C. Baseley (first payment— due, £1 10s.)	30	0	0
14.	Of Mr. Forester, for Lady C. and himself (last half)	210	0	0
19.	Of Mrs. Caithrow (as half), herself, half-length	65	12	6
22.	Lady Harriet Windsor (as half), for three-quarter, herself	31	10	0
26.	Mr. Pulteney, for a Bishop's half- length himself	157	10	0
July 8.	Of Mr. Blomefield (last half), three-quarter himself (in full)	30	0	0
Aug. 12.	Mrs. Plowden (as half) for the Miss Plowdens, two in one pic- ture, half-length	97	2	6
	Mrs. Caithrow	65	12	6
31.	A. Smith, for Mr. Leycester (in full) Sir Thos. Poole (in full)	68	5	0
		47	5	0

	£	s	d.
Oct. 12. Of Mr. Parry (as last payment), for Lieut. Parry (to be paid Nov. 10 to bankers)	52	10	0
Nov. 3. Mrs. Plowden (as last half)	97	2	6
15. Of the Marquis of Anglesea, for Mr. Leicester	126	0	0
29. Of Mr. Inglis, for the portrait of Miss Robertson, three-quarter	63	0	0
Sir Henry Fitzherbert (as last half), for Lady F. and frame, &c.	23	0	0
	<hr/> £2296 15 10 <hr/>		

1820.

	£	s	d.
Feb. 23. Of Mr. Leicester, for a three- quarter portrait of himself	63	0	0
26. George [? Beechey], for Lady Waldegrave	50	0	0
Mar. 3. Mr. Slade (for the first payment), for Alderman Thorpe	78	15	0
26. Of Mrs. Gosling, for Mr. Robert Gosling (last half)	26	5	0
Apr. 20. Lord Anglesey (first half), three- quarter, himself.	31	10	0
25. Mr. Coutts, for a three-quarter copy of Mr. Crawford	63	0	0
May 1. Lady Cosen [?]	30	0	0
22. Of Lady Maynard (for first pay- ment), of a Kitt Katt of Mrs. Woodford	50	0	0
24. Mr. Leake (for half), Sir G. Noel, three-quarter	31	10	0

BEECHEY ACCOUNT BOOKS 251

		£	s.	d.
May 28.	Mr. Scarlett (as half, £2 12s. 6d. due)	15	15	0
June 5.	Lord Aylesbury (last half)	31	10	0
12.	Mrs. Meyrick (as half), for Miss Fuller as "Una"	89	5	0
July 3.	Of Mr. Pragser (last half), for his own portrait	78	15	0
14.	Of S. H. Carew (a bill, dated June 28, three months, due Oct. 1)	29	2	6
	Also £15	15	0	0
22.	Of Mr. Leake, for Sir Gerard Noel (last half; ditto frame, £10 10s.)	31	10	0
24.	Of Mr. Pulteney, for himself	—		
	Mrs. Cluer	31	10	0
Aug. 2.	Of Capt. Fowler, for his father	—		
23.	Of Mrs. McClintock, for three-quarter of herself	63	10	0
	George [? George Beechey]	21	0	0
	Mrs. Hart (as half), for her daughter	52	10	0
Sept. 1.	Of Lady Chambers (as half), for a little girl	65	10	6
28.	Of Lady Ranelegh, for a portrait of Lord Ranelegh	63	0	0
31.	Of Mrs. Meyrick (as last half), for Miss Fuller	89	5	0
	Of Mr. Feardall [?] (£52 10s., due Oct. 9)	52	10	0
Nov.	Of Mrs. Hart, for a portrait of Miss Reading (last half)	52	10	0

	£	s.	d.
Dec. 3. Of Mr. Scarlett (as last half and frame)	68	5	0
	<u>£1426</u>	<u>3</u>	<u>0</u>

1821.

	£	s.	d.
Jan. 16. Of Mr. Goodrich (in part of 500 guineas	105	0	0
Feb. 8. Ditto (bills, one month)	420	0	0
28. Of Mr. Hodgson (as first payment), three-quarter	31	10	0
Mar. 3. Of Mr. Anderton (as half), for their little boy	31	10	0
Apr. 1. Of Mr. Devitt (as half), for Mrs. Devitt	31	10	0
21. Of Lady Chambers (as last half), for Miss Yeld	65	15	6
May 11. Of Mrs. Berwick (as half), for a whole-length	131	5	0
19. Of Mr. Devitt (as half), for a three-quarter of Miss Devitt	31	10	0
22. Of Mr. Hodgson (last payment)	31	10	0
29. Mr. Littleton (last half), for Mrs. Littleton	105	0	0
June 1. Of Sir J. Owen	26	5	0
5. Of Mrs. Berwick	82	0	0
Of Lady Ranelegh, for cleaning picture of Sir P. Stephens	5	13	0
6. Of Mrs. Lyon (as half-price)	31	10	0
Of H.R.H. the Duchess of Kent (as first payment), for a Bishop's			

BEECHEY ACCOUNT BOOKS 253

		£	s.	d.
	half-length of herself and the Princess Victoria	110	0	0
Aug. 1.	Of Mr. Moray (as half), for portrait of Mrs. Moray, Kitt Katt . .	47	5	0
	Mrs. Lyon (as last half), three-quarter	31	10	0
3.	Of Mrs. Bewick (by notes, due Aug. 30)	47	5	0
22.	Of Mr. Erskine (as half), himself, three-quarter	31	10	0
Sept. 9.	Of Mr. Moray (last payment), for Mrs. Moray	47	5	0
Oct. 8.	Of Mrs. Morgan, for a small picture (as half)	15	15	0
16.	Of Lady Read, for Miss Read's picture (altering, &c.)	31	10	0
26.	Of Mrs. Morgan (last half)	15	15	0
Nov. 3.	Of Mrs. Gooch (as part of head, half-price, and frame—remains due, £16 13s. 6d.)	21	10	0
9.	Of Mr. Long, for Mrs. Long (by bill for 90 days for £60)	63	0	0
25.	Of Mr. Poynder, for a three-quarter portrait of Mrs. P. . . .	63	0	0
30.	Of Mr. Poynder (as half-price), for himself	31	10	0
		<hr/> £1670 10 6 <hr/>		

1822.

		£	s.	d.
Jan.	Of Mr. Poynder (as last half), for himself and Mrs. P.	31	10	0

		£	s.	d.
Jan.	16. Mr. Erskine (last half)	31	10	0
Feb.	13. Of the Duchess of Dorset, for the remainder of the Lady Delawarr portrait	93	10	0
	20. Of H.R.H. the Duchess of Kent (the remainder half), for H.R.H. and the Princess Victoria	110	5	0
	15. Of Sir R. Arbuthnot (by bills)	286	0	0
	28. Of the Marquis of Aylesbury, three-quarter portrait	63	0	0
Mar.	2 Of the Viscount Lowther, for finishing the whole-length por- trait of Mr. Hoppner of himself (as half)	131	5	0
Apr.	Of Mr. Tibbit (as half), for a whole-length of his daughter [? wife] and child	162	15	0
May	15. Of Mr. Braham (last price), for Mrs. B. and children (owes £5)	105	0	0
June	6. Of Major Cowel (in part), for Mrs. Cowel's portrait, Kitt Katt	20	0	0
	8. Of Mr. Tibbit (as last half), for Mrs. Tibbit and child	162	15	0
July	4. Of Mr. Dowdeswell, for a portrait of the Marquess of Anglesea	63	0	0
	And frame	7	7	0
	13. Of Sir J. Owen, for frames, pack- ing-case, &c.	34	8	4
	Of Mrs. Gooch (for the remainder), for a three-quarter (half-price, being small)	16	5	6



H.R.H. THE DUCHESS OF YORK

From the original portrait

BEECHEY ACCOUNT BOOKS 255

£ s. d.

July 16.	Of Mr. Every (in part), for his own portrait	50	0	0
24.	Of Mr. Wm. Banks, as a loan to Henry [<i>i.e.</i> , H. W. Beechey], in order to enable him to prosecute his discoveries in Africa . . .	100	0	0
	Of Mr. Rignall (as half-price), for a whole-length of Mrs. W. Martin	131	5	0
27.	Of Mr. Blakes, three-quarter (old price)	52	10	0
Aug. 6.	Of Sir J. Beresford	75	0	0
Sept. 10.	Of Mr. Nollekens, for a portrait of Miss Chambers	50	0	0
Oct. 7.	Of Mr. Wyndham Martin, as last half and two whole-length frames, one for Mrs. W. Martin, and one for a picture of —	201	0	0
16.	Of Mr. Worthington, for a portrait of Mrs. W., with hands	73	10	0
Dec. 24.	Of Major Cowel (owes £4 10s.)	70	0	0
		<hr/> £1921 15 10 <hr/>		

1823.

£ s. d.

Jan. 3.	Of Mr. Ward, for himself and Mrs. Ward	105	0	0
Feb. 24.	Of Mrs. Gosling (as half), for Mr. Bennett Gosling	31	10	0
22.	Of Mr. Nollekens	100	0	0

		£	s.	d.
Mar. 15.	Of Mr. Worthington, for frames .	15	0	0
	Of Mr. Dundas, for first payment of his portrait	66	2	6
Apr. 10.	Of Mr. Perceval, for two copies of the late Spencer Perceval and the frame	132	10	6
	28. Of Mr. Goodrich [?]	100	0	0
May 21.	Of Mr. Dundas (last half)	65	2	6
	23. Of the Marquis of Chandos (due odd shillings and frame)	125	0	0
	27. Of the Duke of Buckingham, for the Duchess of B.'s picture and packing-case	87	13	9
July.	Of Mr. Claridge, three-quarter himself	63	0	0
Aug. 11.	Of the Vice-Chancellor [? Leach] .	210	0	0
	Of Mr. Marchbanks, for a portrait of Miss Trotter (with a hand) and frame	74	11	0
	18. Of Charles Spencer	49	9	0
	Of Sir G. Jerningham	48	15	0
Sept.	Mr. Tibbit, frame, packing, &c. .	38	0	0
Oct. 11.	Of Mr. Merriman, for frame, pack- ing-case, &c.	22	12	8
	Of Mr. Lowndes (in part of pay- ment), whole-length	100	0	0
Nov. 25.	Of Mr. Lowndes (as last half), him- self, and half-price for his father	215	0	0
Dec. 1.	Of Goodrich	100	0	0
	Mr. Lowndes, a present to Sir Wm.	52	10	0
		<hr/> £1741 16 11 <hr/>		

1824.

		£	s.	d.
Feb. 6.	Mrs. Rothschild [?]	150	0	0
Apr. 27.	Of Mr. Goodrich	100	0	0
21.	Of Mr. Riddle	21	5	0
May 3.	Of Wm. Wilkins, for a copy of Mrs. Wilkins and child, for his sister.	52	10	0
6.	Of Mr. Duncombe (as half), for Mrs. Duncombe	52	10	0
	Of Mr. Turner, for a sketch of Vandyke	21	0	0
June 12.	Of Sir Richard Joddrell	131	5	0
14.	Of Mr. Duncombe (as last pay- ment), for Mrs. Duncombe	52	10	0
	Of Lady Forbes (as half)	31	10	0
24.	Mrs. Desborough	31	10	0
Aug. 4.	Of Mr. James [?] (as half), for Mrs. Manning	26	5	0
9.	Of Mr. Lowndes, for a portrait of his daughter	63	0	0
Sept. 1.	Of Miss James [?] (last half), Mrs. Manning	26	5	0
		<hr/> £1151 0 0 <hr/>		

1825.

		£	s.	d.
May 8.	Of Mrs. Peyton, for three-quarter.	63	0	0
10.	Of Mr. Hemmins (as half), for three-quarter himself.	31	10	0
12.	Of Mr. Savill Only (as last half), for his own portrait (the other half having been paid at Norwich), half-length	64	2	6
		R		

		£	s.	d.
May 16.	Of Mr. Bendish (as first half), himself, three-quarter	31	10	0
14.	Of Sir Rd. Jodrell (as last half), for Lady Jodrell	131	5	0
24.	Of Mr. Bendish (as last half)	31	10	0
26.	Of Mr. Every (£27 in rest of bill due to Sir Wm.)	17	0	0
June 11.	Of Rev. Mr. C. H. Preston (as half), for whole-length of his lady	131	5	0
18.	Of Mr. Ward (as half)	47	5	0
	Of Mr. Vernon (part of 60 guineas)	30	0	0
	Sir J. Ashby (in part)	70	0	0
July.	Of Mr. Rothes [or Rhodes] (as first part), his own portrait	131	5	0
12.	Of P. P. Egerton (as half), for a copy of the late Sir J. Egerton, three-quarter	31	10	0
	Of Mr. Lowndes (in full), for his father's portrait and a copy of his daughter	168	0	0
27.	Of Mr. Ward (as last half)	63	0	0
	Of Mr. Buxton, for (half-price) Miss Cholmondely, whole-length	131	5	0
Aug. 4.	Mrs. Norton, half-length	65	12	6
Oct. 18.	Of Gen. Wetherell (as first pay- ment), for Miss W.	33	0	0
Nov. 14.	Gen. Wetherell (last half), for Miss Wetherell, three-quarter	30	0	0
Dec.	Of Sir P. Egerton (in full)	31	10	0
		<hr/> £1498 10 6 <hr/>		

1826.

	£	s.	d
Jan. 19. Of Mr. Rhodes (for the last price), two whole-lengths	262	10	0
21. Of Mr. Buxton, for Mrs. Buxton	135	5	0
Mar. 2. Of Sir John Ashby (last half).	78	5	0
20. Mr. Burgess, for a copy of Mrs. Sheridan [by Sir J. Reynolds], intended for the late R. B. Sheridan, Esq.	178	10	0
June 3. Of Capt. Kingston (as half)	31	10	0
May 28. Of Mr. Lowndes (on account)	21	10	0
June 5. Of Col. Edwards, for a Bishop's half-length of Mr. Ashton Smith, for the Corporation	157	10	0
27. Of Lady Buckinghamshire (as half), for whole-length on a Bishop's half-length	89	5	0
Aug. Of Mr. Kits, for three-quarter	63	0	0
Oct. 5. Of Lord Ailsbury (as half-price), for Lady Ailsbury	131	5	0
27. Of Mr. Lowndes (on account)	63	0	0
Nov. 10. Of Mr. Hains (as first payment), three-quarter	31	10	0
Dec. 11. Of ditto (as last payment)	31	10	0
	<hr/> <u>£1302 10 0</u> <hr/>		

[The totals and the order (not always strictly consecutive) of the entries are according to Beechey's own arrangement.]

APPENDIX

PICTURES EXHIBITED BY THE BEECHEY FAMILY

THE ensuing lists contain, it is believed, a full and complete enumeration of all the portraits and other pictures sent by Sir William Beechey, his wife and their children, to the various public exhibitions in England. These lists might be considerably extended, seeing that several of Sir William's grandchildren and great-grandchildren continue up to the present day (and in other names) to exhibit pictures. It has been considered advisable to come down no farther than his children, who are here included because many of their portraits and other works have been confused with those of their father. The period covered by these entries is just over a century, from 1776, when Beechey himself first exhibited at the Academy, to 1877 when R. B. Beechey was represented at the Academy by a picture of the North Polar Expedition.

SIR WILLIAM BEECHEY'S EXHIBITS AT THE ROYAL ACADEMY

1776. AT MR. LEADER'S, CROSS STREET, CARNABY
MARKET.

20. A small portrait.

20.* Ditto.

* To be disposed of.

1777. THOMAS COURT, KING STREET, GOLDEN SQUARE.

21. Two small portraits.

1778. No. 1 CHAPEL COURT, KING STREET, GOLDEN SQUARE.

14. Two small portraits.

1779. SAME ADDRESS.

13. A gentleman, a small whole length.

14. A conversation.

1780. No. 25 CUMBERLAND STREET, MIDDLESEX HOSPITAL.

28. Portrait of a gentleman.

48. A lady playing on a harp.

223. A family.

366. Portrait of a gentleman.

1781. DEAN STREET, SOHO.

222. Portrait of a gentleman.

235. Portrait of an officer (Mr. Lloyd).

1782. No. 12 CASTLE STREET, OXFORD STREET.

205. A family.

247. A lady in the character of Venus, *vide* 1 Æn. of Virgil.

427. Portrait of a gentleman.

[1783. For exhibits this year at Society of Artists see
p. 279.]

1785. NORWICH.

128. Witch of Endor.

168. Portrait of a clergyman, small whole length.

- 170. Portrait of a gentleman, small whole length.
- 183. Portrait of a gentleman, kit-cat [? George Maltby].
- 242. Portrait of a clergyman.
- 244. Portrait of a lady.
- 385. Portrait of a lady, three-quarters.
- 415. Portrait of an officer, small whole length.
- 427. Portrait of a lady, three-quarters.

1786. NORWICH.

- 16.*A gypsy fortune-teller.
 - 18.*The conjuror.
 - 21. Portrait of Master Crotch, the celebrated musical genius.
 - 67. Portrait of an artist.
 - 68. Portrait of a gentleman.
 - 110. Portrait of a gentleman, small.
 - 111. A conversation.
 - 200. Portrait of a lady, half length [? Miss Ives].
 - 239. An allegorical picture, painted for the Society of United Friars in Norwich.
1787. NO. 10 CHARLES STREET, COVENT GARDEN, AND
AFTER MIDSUMMER AT HIS HOUSE, NO. 20 LOWER
BROOK STREET, GROSVENOR SQUARE.
- 96. Portrait, a small whole length.

1788. NO. 20 LOWER BROOK STREET, GROSVENOR SQUARE.

- 54.*Lavinia returned from gleanings, *vide* Thomson's "Seasons."
- 158. Portrait of a lady.
- 185. Portrait of an officer on an outpost in America, small whole length (Captain Boyce).

* To be disposed of.

- 188. Portrait of a lady, small whole length (Mrs. Ives of Norwich).
- 215. Portrait of a gentleman (Jeremy Ives, Esq.).
- 241.*Iris, by command of Juno, requests Somnus, the god of Sleep, to send a dream to Alcyone, *vide* Dryden's "Fables."
- 416. Portrait of a gentleman (Mr. Robinson).
- 424.*Donna Mencía, recovering from a swoon, discovers the horror of her situation, *vide* "Gil Blas," vol. 1.
- 429. Portrait of an artist (Dominic Serres).

1789. No. 37 HILL STREET, BERKELEY SQUARE.

- 6. Portrait of a lady.
- 141. Portrait of a gentleman (Mr. Herbert).
- 177. Portrait of a lady.
- 204. Portrait of a Bishop (Douglas of Carlisle).
- 222. Portrait of an artist (Mr. Cooper).
- 241. Portrait of an artist (Mr. Sanby, R.A.).
- 356. Portrait of a naval officer.

1790. SAME ADDRESS.

- 50. Portrait of a young nobleman (Lord Haddo).
- 87. Portrait of a nobleman (Lord Macartney).
- 125. Portrait of a nobleman in the dress of the Scottish Society of Archers (Lord Morton).
- 131. Portrait of a nobleman (Duke of Montagu).
- 212. Portrait of a nobleman (Lord Stopford).
- 281. Portrait of a young nobleman.
- 405. Portrait of a young nobleman (Lord Dalkeith).
- 412. Portrait of a gentleman.
- 420. Portrait of an artist (Mr. Beechey).

* To be disposed of.

1791. SAME ADDRESS.

- 52. Portrait of a lady of quality.
- 127. A nobleman's family, with a dog.
- 205. Portraits of a gentleman's family (Mr. Oddie's).
- 257. A gentleman's family, with a dog.
- 269. Portrait of a young nobleman (Lord Frederick Montagu).
- 271. Portrait of a young gentleman.
- 372. Portrait of a gentleman (Robert Wilmot, Esq.)
- 423. Portrait of a young lady.
- 442. Portrait of a gentleman.

1792. SAME ADDRESS.

- 98. Portrait of a lady [in the index this is put to Dupont, and is said to be Lord Barrington].
- 111. Portrait of an artist (Mr. Thomas Sandby).
- 142. Portrait of a young gentleman (Mr. Cooper's son).
- 166. Portrait of a lady (Lady Herbert).
- 317. Portrait of a naval officer (Captain Montgomery).
- 407. Portrait of a gentleman (Mr. Greenwood).
- 427. Portrait of a gentleman (Mr. Campbell).
- 515. Portrait of a nobleman (Lord Herbert).
- 537. Portrait of a gentleman (Mr. Meux).

1793. SAME ADDRESS.

- 39. Portrait of a young gentleman.
- 82. Portraits of children relieving a beggar boy (Sir J. Ford's children).
- 178. Portrait of an officer (Colonel Barry).
- 217. Portrait of a lady (Mrs. Burch).

1794. [ASSOCIATE AND PORTRAIT PAINTER TO THE QUEEN.] SAME ADDRESS.

- 9. Portrait of a lady of quality (Lady Arden).
- 22. Portrait of a clergyman in his academical dress (Dr. Symons).
- 84. Portrait of a gentleman (Mr. Wallis or Wallace).
- 121. Portrait of a nobleman (Lord Tracy).
- 127. Portrait of Mrs. Siddons, with the emblems of Tragedy).
- 228. Portrait of a bishop (Sutton, of Norwich).
- 234. Portrait of a clergyman (Dr. Strachey).
- 274. Portrait of a gentleman.
- 317. Portrait of a gentleman.

1795. 8 GEORGE STREET, HANOVER SQUARE.

- 40. Portrait of a gentleman (Rev. Mr. Le Mesurier).
- 65. Portrait of a lady (Mrs. Meux, jun.)
- 70. Portrait of a lady (Miss De Vismes).
- 73. Portrait of a gentleman (Mr. Foley).
- 84.* Children going to bed.
- 85. Portrait of a lady (Miss Watson).
- 110. Portrait of an admiral (Sir Thos. Pasley).
- 186. Portrait of a lady of quality (Lady Caroline Campbell).
- 213. Portrait of a general officer (Major-Gen. Clarke).
- 214. Portrait of a gentleman (Mr. Hodges).
- 268. Portrait of a gentleman.

1796. SAME ADDRESS.

- 93. Portrait of a young lady (Miss Roxby).
- 107. Portrait of a gentleman (Sir Philip Stephens).

* To be disposed of.

- 158. Portrait of a lady (Miss Hadfield).
- 188. Portrait of a lady of quality (Lady Young).
- 210. Portrait of a lady (From E. India : Mrs. Johnson).
- 233. Portrait of a lady of quality (Lady Rous).
- 298. Portrait of an officer (Captain William Earle).
- 314. Portrait of an officer (Captain Earle).
- 348. Portrait of a gentleman (Mr. Makepeace).
- 356. Portrait of a comedian (Mr. Banister, jun.)
- 504. Portrait of a gentleman (Mr. Meux).

1797. GREAT GEORGE STREET, HANOVER SQUARE.

- 73. Her Royal Highness Princess Amelia.
- 80. H.R.H. Princess Augusta.
- 91. H.R.H. Prince of Wales.
- 92. Portrait of Her Majesty.
- 106. H.R.H. Princess Mary.
- 107. H.R.H. Princess Elizabeth.
- 150. Portrait of a nobleman (Lord Cardigan).
- 165. Portrait of a celebrated actress (Miss Leake, the singer).
- 196. Portrait of Master Hatch, as marshall's attendant at the Montem.
- 295. Portrait of a gentleman (Sir John Wodehouse).
- 469. Portrait of a gentleman (Mr. Littledale).

1798. [R.A. ELECT.] SAME ADDRESS.

- 169. Portrait of Lady Cawdor.
- 178. His Majesty reviewing the Third or Prince of Wales's Regiment of Dragoon Guards, and the Tenth or Prince of Wales's Regiment of Light Dragoons, attended by H.R.H. Prince of Wales, H.R.H. Duke of York, Sir W. Fawcett, General and Adjutant-General, and Knight of the Bath,

Lieut.-General Dundas, Quartermaster-General
and Major-General Goldsworthy, His Majesty's
first Equerry.

- 215. Portrait of Mr. J. Trotter.
- 221. Portraits of Mr. Wedderburn's children.
- 234. Portrait of Mrs. Ed. Long.

1799. [KNT. AND R.A.] SAME ADDRESS.

- 69. Portrait of Mrs. Gooch.
- 89. Portrait of the Marquis Cornwallis.
- 95. Portrait of Sir William Young.
- 100. Portrait of Miss Lushington as a Bacchante.
- 174. Portrait of Mr. Kemble.
- 209. Portrait of Mr. Boulton, of Soho, Staffordshire.
- 228. Portrait of Lady Carberry.
- 269. Portrait of Mr. Browne.
- 272. Portrait of Mr. Hope in a Turkish dress.

[The numbers as above differ in different editions of the
catalogue, but the portraits are the same.]

1800. SAME ADDRESS.

- 5. Portraits of Mrs. Hill and Child.
- 49. Lord Carnarvon.
- 68. Her R.H. the Duchess of York.
- 69. The King.
- 112. Captain Foley.
- 179. Lady Beechey.
- 283. Portrait of Mrs. Greenwood.
- 536. Portrait of Master Gosling.

1801. SAME ADDRESS.

- 79. Portrait of H.R.H. the Duke of York.

- 95. Adoration Portrait of Lady Georgiana Bathurst.
- 125. Portrait of Lord Nelson.
- 144. Portrait of H.R.H. Prince Augustus.
- 168. Portrait of Lady Folkestone.
- 206. Rebecca: a portrait.
- 233. Portrait of a lady.
- 252. A little girl dressing herself (Miss Home).

1802. SAME ADDRESS.

- 13. Mrs. Montagu and her sister decorating the bust of Handel.
- 61. Portrait of H.R.H. the Duke of Cumberland.
- 79. Portrait of Mrs. Skottowe.
- 101. Portrait of Mr. Watt, of Soho, Staffordshire.
- 123. Portraits of Lady Temple and her son, Lord Cobham.
- 170. Portrait of Sir William Hamilton.
- 192. Portrait of H.R.H. Princess Augusta.
- 274. Portrait of Mr. Watts.

1803. SAME ADDRESS.

- 11. Portrait of Miss Halton.
- 55. Portrait of the Right Hon. Earl Romney.
- 65. Portrait of Sir W. Staines.
- 117. Portrait of Mrs. Symonds and family.
- 129. Portrait of Her R.H. the Princess Sophia of Gloucester.

1804. 13 HARLEY STREET, CAVENDISH SQUARE.

- 6. Hebe.
- 15. Psyche.
- 22. Portrait of a lady and her children.
- 65. Portrait of a lady.

- 74. Portrait of a gentleman.
- 111. Portrait of a child picking up shells by the sea-side.
- 416. Portrait of Mr. Heaviside.

1805. SAME ADDRESS.

- 128. The Bishop of Chester [Majendie].
- 162. Mrs. Spicer.
- 171. Marquis of Salisbury.
- 178. Miss Mellon in *The Honeymoon*.
- 184. Earl St. Vincent.
- 216. Mr. J. Penn.
- 256. An Officer in the Volunteers.

1807. SAME ADDRESS.

- 8. Portrait of Mrs. Bates.
- 37. Portrait of Sir J. Earl.
- 48. Portrait of Earl St. Vincent.
- 93. Portrait of H.R.H. the Duke of Gloucester.
- 107. Portrait of the Countess of Breadalbane.
- 169. Portrait of the Earl of Buckinghamshire.
- 170. Children of Mr. Phipps.
- 182. Portrait of Mrs. Langley.

1808. SAME ADDRESS.

- 57. Portrait of Lord Mulgrave.
- 68. Portrait of a lady of quality (Countess of Ormond).
- 80. Portrait of a young lady.
- 118. H.R.H. the Duke of Cambridge ; for the Committee of the Asylum.
- 127. Portrait of a lady.
- 270. Portrait of a gentleman.

1809. SAME ADDRESS.

- 18. Portrait of a lady (Mrs. Leeds).
- 62. Portraits of Mrs. and Miss Wetherell [? Cockerell].
- 71. Portrait of Lord Gambier.
- 82. Portrait of a nobleman (the young Marquis of Sligo).
- 93. Portrait of Mr. Wilkie.
- 126. Portrait of a lady of quality (Marchioness of Sligo).
- 147. Portrait of Mr. Gambier.
- 387. Portrait of Alderman Ansley, late Lord Mayor.

1810. SAME ADDRESS.

- 21. Portrait of a gentleman and his children [probably Mr. Myers and children].
- 38. Portrait of a lady of quality.
- 42. Portrait of His Excellency the Persian Ambassador.
- 72. Portrait of a lady of quality.
- 113. Portrait of Mrs. Dickons as Margarita in the opera,
No Song No Supper.
- 147. Portrait of a lady of fashion.
- 170. Portrait of a nobleman.
- 183. Portrait of an eminent physician.

1811. SAME ADDRESS.

- 19. Portrait of a lady.
- 51. Portrait of a nobleman.
- 79. Portrait of a gentleman.
- 89. Portrait of a lady.
- 99. Portrait of His Excellency the Persian Ambassador,
in the dress in which he was first introduced to
His Majesty.
- 193. Portrait of the Countess of Albemarle.

- 199. Portrait of J. Egerton, Esq., M.P.
- 437. Portrait of Sir H. Halford.

1812. SAME ADDRESS.

- 29. Portrait of a Student of Emanuel College, Cambridge.
- 78. Portrait of Sir R. Preston.
- 102. Portrait of J. Nollekens, Esq., R.A.
- 113. Portrait of H.R.H. the Duke of York.
- 157. Portrait of his Highness the Duke of Gloucester.
- 262. Portrait of W. Salte, Esq.
- 299. Portrait of Admiral Markham.

1813. SAME ADDRESS.

- 119. Portrait of a gentleman.
- 175. Portrait of a gentleman.
- 197. Portrait of a lady of quality.
- 198. Portrait of the Right Hon. Spencer Perceval.
- 221. Portrait of the late Sir F. Bourgeois, R.A.
- 226. Portrait of Sir A. Clarke.
- 296. Portrait of a Colonel of the East India Volunteers.
- 356. Portrait of Mr. Perceval.

1814. SAME ADDRESS.

[Portrait Painter to Her Majesty the Queen and to
H.R.H. the Duke of Gloucester.]

- 30. Portrait of a lady of quality as Hebe.
- 63. Portrait of H.R.H. the Duke of Cambridge.
- 94. Portrait of Mr. E. Gambier.
- 160. Portrait of P. Free, Esq.
- 183. Portrait of Sir B. Graham.

1815. SAME ADDRESS.

- 97. Portrait of Sir P. Warburton.
- 159. Portrait of H.R.H. the Duke of Kent (whole length).
- 164. Portrait of General Sir T. Picton, K.G.
- 228. Portrait of S. Kilderbee, Esq.
- 305. Portrait of Captain Watson.
- 311. Portrait of Lord Maynard.

1816. SAME ADDRESS.

- 1. Portrait of the Bishop of Chester (G. H. Law).
- 19. Portrait of Lord Hill.
- 37. Portrait of Lady Berwick.
- 83. Portrait of Hon. Mrs. Vernon.
- 88. Portrait of Lady Bernard.
- 112. Portrait of H.R.H. the Duke of Sussex.
- 129. Portrait of Lady Owen.
- 334. Portrait of the Hon. Captain Peachey, whilst Lieutenant of the *Cornwallis*, on March 1, 1810, having been all night in pursuit of a national brig corvette, seen the day preceding, discovered her at break of day in the distance.

1817. SAME ADDRESS.

- 1. Portrait of Master Brooks, a child of three years of age, as St. John.
- 36. Portrait of a gentleman.
- 49. Portrait of the Marchioness of Hastings.
- 103. Portrait of the Marquis of Anglesea.
- 173. Portraits of Lady Arbuthnot and family.
- 200. Lord Exmouth, towards the close of the evening, ordering the sails of the *Queen Charlotte* to be

hauled in, in consequence of the burning of an Algerian vessel immediately under her stern.

229. Portrait of Mr. Skelton.

324. Portrait of Colonel Grey.

1818. SAME ADDRESS.

[Portrait Painter to Her Majesty, and to their Royal Highnesses the Duke and Duchess of Gloucester.]

33. Portrait of Mr. Coutts.

46. Portrait of the Right Hon. Lord Erskine.

62. Portrait of Her R.H. the Duchess of Gloucester.

86. Portrait of W. Leake, Esq.

137. Portrait of Admiral Sir G. Campbell.

153. Portrait of Mrs. Coutts.

214. Portrait of Mrs. Riley.

315. Portrait of Mrs. W. Noel.

1819. SAME ADDRESS.

57. Portrait of Hugh Leicester, Esq.

77. Portrait of H.R.H. the Duke of Gloucester.

87. Portrait of H.R.H. the Duchess of Cambridge.

97. Portrait of H.R.H. the Princess Augusta.

205. Portrait of Lady Stanley.

266. Portrait of the Vice-Chancellor (Sir John Leach).

299. Portrait of James Ferguson, Esq.

333. Portrait of a lady.

1820. SAME ADDRESS.

23. Portrait of Lady de la Warr.

82. Portrait of H.R.H. the Duke of Kent.

100. Portrait of Cecil Forester, Esq.

177. Portrait of a lady.

198. Portrait of Lady Katherine Forester.

346. Portrait of Lady Harrietta Clive.

1821. SAME ADDRESS.

34. Portrait of a lady [Miss Fuller] in the character of
Una.

86. Portrait of a gentleman.

90. The Birds' Nest.

186. Portrait of the Earl of Aylesbury (*i.e.*, Ailesbury).

334. Portrait of Hugh Leicester, Esq.

1822. SAME ADDRESS.

27. Portrait of the Rev. Dr. Foster Pigot.

66. Portraits of H.R.H. the Duchess of Kent and the
Princess Alexandrina Victoria.

95. Portrait of Sir Alexander Cochrane.

238. Portrait of Sir John Beresford.

288. Venus and Cupid—Cupid having lost his arrows,
&c., at dice with Ganymede, is reproved by
Venus (*see* Prior's Poems).

1823. SAME ADDRESS.

29. Portrait of Mr. Symmons.

68. Portraits of a lady and child.

157. Portrait of a lady.

193. Portrait of a young lady.

201. Portrait of a lady.

326. Portrait of a lady.

439. Portrait of Mr. Ward.

1824. SAME ADDRESS.

64. Portrait of Sir George Cockburn, K.G.C.B.

75. Portrait of a lady of fashion.

- 88. Portrait of a lady.
- 124. Portrait of T. Lowndes, Esq.
- 302. Portrait of a gentleman.
- 401. Portrait of a gentleman.

1825. SAME ADDRESS.

- 7. Portrait of Elisha Dehague, Esq.
- 92. Portraits of the lady and daughter of Sir R. P. Jodrell, Bart.
- 97. Portrait of H.R.H. the Duke of Gloucester.
- 111. Portrait of a lady.
- 194. Portrait of P. M. Martineau, Esq.
- 283. Portrait of Charles Saville Only, Esq.

1826. SAME ADDRESS.

- 55. Portrait of a lady.
- 85. Portrait of the Rev. Dr. Davy, D.D., F.A.S., F.R.S.
- 104. Portrait of Sir George Nayler, Kt., K.G.H., K.T.S., F.S.A.
- 131. Portrait of Sir J. Dugdale Astley, Bart., M.P
- 256. Portrait of a lady.

1827. SAME ADDRESS.

- 86. Lillian.

“Up the maiden gazed,
Smiling a pale and terrified delight,
And seem'd for that lov'd warbler in her breast
Beseeching mercy.”

—“Lord of the Bright City,” p. 73.

- 152. Portrait of Captain Schomberg, R.N.
- 187. Portrait of Major H. D. Campbell.
- 439. Portrait of a gentleman.

1828. SAME ADDRESS.

- 11. The Little Gleaner [Miss A. D. Beechey].
- 51. Portrait of an officer.
- 60. Portrait of Lord Grantley.
- 87. Portrait of a lady of quality.
- 146. Portrait of the Bishop of Bath and Wells (Law).
- 190. Portrait as Flora.
- 405. Portrait of Dr. Lamb, Master of Corpus Christ College, Cambridge.

1829. SAME ADDRESS.

- 15. Portrait of Captain Usher.
- 43. The lady in St. Swithian's Chair, from the first volume of "Waverley" :

" Is it the moody owl that shrieks,
 Or is it that sound betwixt laughter and scream,
 The voice of the demon who haunts the stream ? "
- 208. Portrait of Charles Dumergue, jun., Esq.
- 301. Portrait of E. H. Baily, Esq., R.A.
- 444. Portrait of the Rev. Charles Este.

1830. SAME ADDRESS.

- 25. Portrait of a gentleman.
- 40. Psyche :

" Elle remonte enfin les enfers beaucoup plus
 gaie qu'elle n'y etoit allée."—French translation
 of " Apuleius."
- 47. Portrait of His Grace the Duke of Somerset.
- 156. Portrait of the Bishop of Ely (Bower E. Sparke).
- 193. Portrait of Joshua King, Esq., Fellow of Queen's College, Cambridge ; presented by the under-

graduates of that college, to be placed in their hall.

222. Portrait of the late Chichele Plowden, Esq.

302. Portrait of a gentleman.

1831. SAME ADDRESS.

65. Portrait of His Majesty, painted for the Trinity House as Master of that Corporation.

66. Portrait of Her Majesty, painted for the Corporation of the Trinity House.

127. Portrait of William F. Norton, Esq.

177. Portrait of the late Lord Mayor (Crowder).

264. Portrait of a lady.

1832. SAME ADDRESS.

87. Portrait of Viscountess Hood.

197. His Majesty.

216. Portrait of Viscount Hood.

254. Portrait of S. [? T.] B. Mash, Esq.

476. Portrait of Dr. Ashburne.

1833. SAME ADDRESS.

71. Portrait of His Majesty.

213. Portrait of the Bishop of Chichester (Maltby).

1834. SAME ADDRESS.

20. Portrait of Miss Horne.

87. Portrait of Miss Wilkins.

162. Portrait of Mrs. Harkness.

204. Portrait of a lady.

308. Portrait of Archdeacon Wilkins.

1835. SAME ADDRESS.

- 67. Portrait of Mrs. Herbert N. Evans.
- 160. Portrait of Sir Charles Scudmore.
- 208. Portrait of Miss Emma Robarts.
- 323. Girl's Head.
- 370. Portrait of Mrs. Innes.
- 392. Portrait of Mrs. Charles Storer.

1836. SAME ADDRESS.

- 43. Miss Beresford.
- 78. Miss Wood.
- 219. Dr. Southey, M.D.
- 364. Mr. Sandby.
- 382. Sir William Beechey.

1837. 2 HENRIETTA STREET, CAVENDISH SQUARE.

- 41. Portrait of the late Mr. Parke.
- 131. Portrait of a lady.
- 361. Portrait of a lady.
- 461. Portrait of Mrs. Sharpe.

1838. SAME ADDRESS.

- 26. Portrait of the late Bishop of Madras (Corrie).

1839. [THE LATE SIR WILLIAM BEECHEY.]

- 219. Portrait of Miss Owen as Psyche.

EXHIBITS AT THE SOCIETY OF ARTISTS

1785. Mr. BEACHEY (*sic*), NORWICH.

- 31. Portrait of a lady, whole length.
- 32. Portrait of a gentleman, three quarters.
- 33. Portrait of a family, small whole lengths.

EXHIBITS AT THE BRITISH INSTITUTION.

1806.

- 50. Psyche.
- 59. Venus and Cupid.
- 14. A view near Margate.

1807.

- 64. Bravery and Humanity.

In the first expedition of the British troops to Flanders in the late war the French had pillaged a cottage and left its miserable inhabitants without bread, telling them "they ought to think themselves very well off, for the English were coming, and would not only rob but murder them." A party of the Guards arrived soon after, and, on learning the treatment they had received, pulled off their haversacks and supplied them with what provisions they could spare. 38×33 .

- 109. Old man's head (a study). 43×38 .

1808.

- 65. Rustic ruminating. 15×12 .
- 169. View near Southend, Essex. 25×32 .
- 194. View of Leigh, from the hamlet of Prittlewell Southend, Essex. 26×32 .
- 202. View at Southend, Essex. 26×32 .
- 329. A monk at his devotions. 41×36 .

1810.

- 43. Hebe feeding the eagle of Jupiter. 72×60 .
- 54. Venus and Cupid (a study). 28×23 .

1811.

75. Venus and Cupid (a study). 28×23 .

1813.

91. Cottagers returning thanks to Heaven for their preservation from a recent storm. 44×36 .

1814.

117. Gipsies regaling themselves. 55×64 .

1816.

4. Hebe feeding the eagle of Jupiter. 133×78 .

1818.

29. Meg Merrilies. 33×30 .
117. The Evening Star. 38×45 .

“Star of descending night! fair is thy light in the west.

The waves come with joy around thee, and bathe thy lovely hair.”—OSSIAN.

121. St. John in the Wilderness.
289. A view of the sandbank chalybeate spring lately discovered in the Isle of Wight. 39×60 .

1821.

16. Hebe. 125×95 .

1824.

50. Venus chiding Cupid for having lost his bow and arrows with Ganymede at hazard. (From Prior’s “Cupid and Ganymede,” p. 75.) 42×36 .
125. A landscape, with gipsies. 42×36 .
228. Psyche, from the “Golden Ass” of Apuleius. 39×34 .

1827.

2. Psyche, *vide* Apuleius. 74 × 60.

1829.

51. Cottage children going to bed. 40 × 34.

1830.

52. The Lady in St. Swithian's chair. 114 × 76.

"The Lady she sate in St. Swithin's chair,
The dew of the night has damp'd her hair:
Her cheek was pale: but resolved and high
Was the word of her lip and the glance of her
eye."—"Waverley," i. p. 125.

1833.

44. A sketch from Nature. 34 × 27.

1835. Catalogue not in British Museum.

1836.

257. A landscape. 24 × 28.

258. The unexpected Return of the Fisherman, who was supposed to have been lost upwards of a fortnight (a scene from Nature, sketched on the spot). 24 × 28.

259. A view in the Highlands of Scotland. 24 × 28.

SOCIETY OF BRITISH ARTISTS, SUFFOLK STREET.

1830.

46. Landscape.

92. The late Mr. Park.

101. Sir F. Bourgeois, founder of the Woolwich Gallery.

107. Gipsies removing their tents.

209. Black Gang Chine, in the Isle of Wight.

1831.

33 Hebe.

MISS JESSUP'S (AFTERWARDS LADY
BEECHEY) EXHIBITS AT THE
ROYAL ACADEMY.

MISS A. P. JESSUP, NORWICH.

1787.

462. Drawing.

584. Ditto.

596. Ditto.

658. Ditto.

662. Ditto.

MRS. BEECHEY, 8 GEORGE STREET, HANOVER SQUARE.

MINIATURES

1795.

505. Portrait of a lady (Miss Briggs).

539. A frame with five portraits (Miss Leake [or Locke],
Mr. Hicks, Master Beechey, Miss Moriss, Mr.
Ballantyne).

542. Portrait of a gentleman (Mr. Lesley).

1798.

871. Portraits of Miss Leake, Miss R. Bannister, three
Miss Beecheys.LADY BEECHEY, 6 GREAT GEORGE STREET,
HANOVER SQUARE.

1799.

783. Portraits of Miss Leake, Mrs. Wheatly, Mr. and
Miss Boulton, and Lady Beechey.

1804.

729. Portrait of Miss A. D. Beechey.

1805.

356. Miss Beechey.

EXHIBITS OF RICHARD BRYDGES
BEECHEY.

ROYAL ACADEMY.

1832.

52 DURNFORD STREET, STONEHOUSE, PLYMOUTH.

335. H.M.S. *Madagascar*, off Gibraltar.

1833.

321. Experimental Squadron under Codrington, 1831.

1834.

243. H.M.S. *Phaeton* beating into Gibraltar.

1858.

1010. Picking up a Lame Duck (a timber ship).

1859.

555. Dutch galliot in a fresh breeze in the North Sea.

1860.

595. The day after Trafalgar [quotation from James's
"Naval History"].

1861.

32. The east coast of Greenland and steam yacht
Fox while employed surveying the route for
the North Atlantic telegraph, under the com-
mand of Allen Young, Esq., F.R.G.S., 1860.

1863.

550. The Bay of Biscay [quotation, "The dismal wreck to view."]

1864.

416. The Eddystone Lighthouse, with H.M.S. *Prince Consort*, ironclad, a sailing frigate, Trinity Board cutter, trawlers, &c., in the distance.

1865.

419. "Over the Bar" (ships in a gale).

1866.

ROYAL WESTERN YACHT CLUB, PLYMOUTH.

34. Destruction of H.M.S. *Bounty*, by fire, off Monte Video, Feb. 1865. From sketches and personal information obtained from Captain Campbell and other officers who were present.

1867.

650. A Lee shore.

1868.

2 BELGRAVE SQUARE NORTH, MONKSTOWN, CO. DUBLIN.

676. A water-logged and abandoned timber vessel being brought into Black Sod Bay, West of Ireland, by the coastguard, the natives in their "currachs" (canvas-covered boats) profiting by the occasion; the cliff, upwards of 2000 ft., represented in the distance, forms part of the west coast of Achille Island.

1869.

392. "The sea is His, and He made it."

1871.

2 CORRIG CASTLE TERRACE, KINGSTOWN, CO. DUBLIN.

98. "The only flag that freedom rears,
Her emblem o'er the seas,
Is the flag that braved a thousand years,
The battle and the breeze."

1872.

1039. South Stack Lighthouse, Holyhead ; gale moderating.

1874.

110 PEMBROKE ROAD, DUBLIN.

1416. Death of Palemon (from Falconer's "Shipwreck").

1875.

828. The Rescue.

1877.

LYNWOOD, ELLENBOROUGH PARK, WESTON-SUPER-MARE.

1339. North Polar Expedition, commanded by Captain Sir Geo. Nares. The most northern encampment of the sledge party under Captain Markham and Commander Parr, detached from H.M. ships *Alert* and *Discovery*, May 12, 1876. Lat. 83' 20" N.

BRITISH INSTITUTION.

1833 (Lieut. R.N.)

285. English squadron in the Downs, 12 × 15.
295. Sketch near Hastings, 12 × 15.
439. H.M.S. *Madagascar* off Gibraltar, 36 × 40.

1834.

313. Fishing-boats running into harbour, 21×24 .
 317. The dangerous situation of H.M. ship *Fisgard*, Captain T. Byam Martin, endeavouring to weather the rocks off Ushant, having been embayed between that and Abreuvac, and carrying perhaps the greatest press of canvas ever known under similar circumstances. 21×24 .
 439. The French brig *La Mutine* driven on shore and destroyed by H.M. brig *Racoon*, Captain Bissel, off San Jago in the Island of Cuba. 39×48 .

1858.

98. Shorten Sail! Price £21.
 215. Hooker, off Cork Harbour. £31 10s.

1859.

280. "They that go down to the sea in ships, and occupy their business on great waters. These men see the works of the Lord, and His wonders in the deep."—Psalm cvii. 23, 24. £25.

SOCIETY OF BRITISH ARTISTS, SUFFOLK STREET.

1834.

113. Sea piece.
 180. Sea piece, breeze freshening.
 369. H.M. ship *Madagascar* running into Malta Harbour.

1835.

25. Sea piece, Gibraltar Bay.
 257. View near the Landing Place, Malta; blowing a gale.
-

EXHIBITS OF GEORGE ED. BEECHEY AT
THE ROYAL ACADEMY.

1817. SIR WILLIAM BEECHEY'S.

280. Portrait of Miss Jones.

1818.

301. Portrait of Mrs. Turton.

1819.

340. Portrait of a field officer of the Life Guards.

1820.

207. Portrait of H.R.H. the Duke of Gloucester.

262. Portrait of a lady.

405. Portrait of Lord Pevensey.

412. Portrait of the Earl of Guildford.

1821.

291. Portrait of J. Tulloch Osborn, Esq.

323. Portrait of the Countess of Waldegrave.

434. Portrait of the Earl of Sheffield.

1822.

267. Portrait of a lady.

378. Portrait of a lady.

1823.

238. Portrait of a nobleman.

302. Portrait of a lady.

1825.

244. Portrait of Lady Lacon.

254. Portrait of J. Ives, Esq. (? J. Jones).

396. Portrait of E. Tompson, Esq.

1826.

338. Portrait of a lady.

1827.

221. Portrait of Lady Duberley.

281. Portrait of T. Pinkerton, Esq.

325. Portrait of W. Alcock, Esq.

1828.

478. Portrait of Sir William Beechey, R.A.

607. Portrait of Captain Beechey, R.N.

1832 [CALCUTTA].

393. Portrait of a Hindoo lady [? Hinda].

BRITISH INSTITUTION.

1834.

214. Hinda. 42 × 36.

S. R. BEECHEY, 26 TAVISTOCK SQUARE, LONDON.

1859. ROYAL ACADEMY.

395. Portrait of the artist.

HENRY W. BEECHEY, 2 HENRIETTA STREET, CAVENDISH
SQUARE.

1838. ROYAL ACADEMY.

448. Portrait of Mrs. Worthington.

B.I. 1829. [18 HARLEY STREET].

276. A view of part of Cyrene, consisting of the ancient
-
- monuments, and a distant view of the sea.

75 × 111.

[No apology is necessary for an exhaustive Index; but the exact scope of that which occupies the following pages may be briefly indicated. It comprises every proper name and every subject which may reasonably claim to render this book of use as a work of reference. The names (so far as they have been ascertained) of every person who sat to Beechey is entered in the Index, and their engravers, along with the names of his friends and contemporaries. Owners, past and present, are as a rule also indexed, except in the cases of many family portraits whose owners have the same surnames as those who sat to Beechey. With reference to the Account Books now transcribed and published for the first time on pp. 221-260, the names of those who paid for portraits are indexed, except in such cases where the husband paid for his wife's portrait, or the mother or father for those of their children. It was the custom to pay one instalment for a portrait at the first sitting, and the remainder either during the progress of the picture or when it was finished. This accounts for two and even sometimes three payments appearing on one page. Where such payments exceed one on a page, the number of entries is indicated by figures in parentheses. The names of fancy subjects and the titles of periodicals are printed in italics. The various entries in the Appendix are not indexed, as all the portraits by Sir William Beechey, of which the names have been identified, are mentioned in the body of the book.],§

INDEX

- ABERCORN, Marchioness of, 248
 Abergavenny, Lord, 221
 Abernethy, Miss, 198
 Adair, Mr., 223
 Adair, Mrs., 223
 Adams, Capt., 222
 Addie. *See* Oddie
 Addington, S., 219
 Adelaide, Queen, 172
Adoration, 76, 158
 Agar, Capt., 226 (3)
 Agnew, Messrs., 31
 Agnew, Mrs., 241
 Agnew, Sir H. [*i.e.*, Sir A.], 238
 Ailesbury, Countess of, 259
 Ailesbury, Earl of, 155, 223, 251, 254
 Ainsley, Mr., 248
 Albemarle, Countess of, 118, 231, 234
 Alexander, Mr. W. C., 200
 Allston, W., 15
 Altamont, Earl of, 114, 227 (2)
 Amelia, Princess, 52, 53, 54, 218
 Anderton, Mr., 252
 Andrews, Mr., 246
 Angelo, Hy., 9
 Anglesey, Marquis of, 139, 155, 245, 250 (2), 254
 Ansley, John, 114, 228
 Arbuthnot, Col., 238
 Arbuthnot, Lady and children, 140, 242
 Arbuthnot, Sir R., 243, 254
 Arden, Lady, 44, 125, 237
 Arkwright [?], Mr. and Mrs., 244
 Ashburne, Dr., 174
 Ashby, Sir J., 258, 259
 Astell, W., 115, 232, 235
 Ashley, Sir J. D., 166
 Aubrey, Mrs., 233, 234
 Augusta, Princess, 53, 77, 148, 149, 249
 BAILY, E. H., 169
 Bainbridge, Capt., 198
 Baines, Mr. J. A., 34
 Baker, Mr., 233 (2)
 Ball, Mr., 236
 Ballock, Miss, 132, 239
 Banister, J., 6, 49
 Banks, W., 255
 Barclay, Sir R., 248 (2)
 Bardwell, T., 18
 Barry, Col., 41
 Barry, James, 22
 Bartolozzi, F., 43, 76, 113
 Baseley, C., 249
 Bates, Mrs., 107
 Bathurst, Lady G., 76
Battle of Constantine, 240
 Batt, Mr., 229
 Baugh, Isaac, 230
 Beaulieu, Lord, 222
Beau Monde, *Le*, 86
 Beaumont, Sir G., 109
 Bedford, Duke of, 198
 Beechey family, 179 *et seq.*
 Beechey, Alfred, 195
 Beechey, Anna Dodsworth (Mrs. Jackson), 167, 184, 193, 194
 Beechey, Anne Phyllis (Mrs. H. Spencer), 189, 192
 Beechey, Canon St. Vincent (father and son), 106, 175, 180, 195, 196
 Beechey, Caroline (Mrs. Innes), 184, 189, 191
 Beechey, Charles, 184, 189, 191
 Beechey, Charlotte E. (Lady Grantley), 83, 84, 194
 Beechey, Emma (Mrs. C. Spencer), 184, 189, 190
 Beechey (Mr.) Ernest, 55, 60, 92, 144, 157, 159

- Beechey, Frederick W., 180, 182, 184, 191, 192
 Beechey, George D., 155, 187, 193, 250, 251, and APPENDIX, 288-9
 Beechey, Harriet (Mrs. Riley), vi., 146, 192
 Beechey, Henry W., 19, 184, 189, 190, 255, and APPENDIX, 289
 Beechey, Jane, 196
 Beechey, Lady (Anne Phyllis Jessup), vii., 7, 8, 27, 71-2, 184-8, 189, 190; miniatures painted by, 184-6; exhibits at Royal Academy, 27, and APPENDIX, 283-4
 Beechey, Miss (of Hilgay), 189
 Beechey, Richard B., 196, and APPENDIX, 284-8
 Beechey, S. R., APPENDIX, 289
 Beechey, Sir William, birthplace and relations, 3; death, 178; exhibits at the Royal Academy and elsewhere, 10-178; and APPENDIX; first picture, 9; knighted, 61; marriages, 7-8, 184; portraits of himself, viii., 37, 177, 188-9; portrait-painter to the Queen, 42; prices, 141; residences in London, 17, 26; Royal Academician, 43, 62; small whole lengths, 10-11; sales at Christie's and Rainy's, 31, 42, 45, 65, 70, 129, 131, 135, 138, 158, 167, 171, 172, 173, 177, 178; and APPENDIX, 261-283
 Beechey, William, sen., 3 n.
 Beechey, William Nelson, 195
 Beggars at a Cottage, 79
 Bell, E., 75
Belle Assemblée, La, 54, 71, 80
 Bendish, Mr., 258 (2)
 Bennet, Mrs., 223
 Beresford, Lord, 239, 243
 Beresford portraits, 158-9, 176-7, 238 (2), 243, 244, 255
 Beresford, Sir J., 158
 Bernard, Lady, 133 n., 134, 241 (2)
 Bernard, T., 61, 232, 234, 238
 Berwick, Lady, 134, 241, (2)
 Berwick, Mrs., 252, (2), 253
 Bestland, C., 208
 Binnoch, Mrs., 234
 Blaaw, Mr., 234
 Blackburne, J., 198
 Blades, John, 198, 240, 241
 Blakes, Mr., 255
 Blakeslee, Mr. T. J., 74, 212
 Blamire, Geo., 219
 Blayney, A., 199
Blind Fiddler, 189-190
 Blomefield, Mr. W., 249 (2)
 Blucher, Prince, 243
 Bocquet, E., 103
 Bone, H., 54, 69, 82, 83, 107, 154, 156, 189
 Borrett, Mrs., 199
 Bosanquet, Mrs. *See* Ives, Miss
 Bosanquet, W., 29
 Bosworth, Lady, 134 n., 241
 Boulton, M., 67-8, 78, 226, 231
 Bourgeois, Sir F., 81 n., 125-6
 Bourlier, M. A., 43, 71, 74, 217
 Bowes, Miss, 203
 Boyce, Capt. and Master, 31 and n., 222
 Boydell, Ald., 75, 105
 Braham family, 245, 254
Bravery and Humanity, 110
 Breadalbane, Lord and Lady, 108, 225
 British Institution, 89-90, 110, 134, 148, 160, 169, 174, 232
 British Museum, 61
 Broderip, Francis, 219
 Bromley, J., 126
 Bromley, W., 81
 Brooks, Master, 139, 239 (2), 240
 Browne, Mr. (or Brown), 69, 226, 229, 230 (2), 235, 241, 242
 Buccleuch, Duke of, 79-80
 Buckingham, Duchess of, 256
 Buckingham, Duke of, 79-80
 Buckingham Palace, 53, 77
 Buckinghamshire, Lady, 259
 Buckinghamshire, Lord, 227
 Bulkeley, Lord and Lady, 199, 224, 230
 Bulwer, Genl., 75
 Burch, Mrs., 41
 Burdett-Coutts, Baroness, vii., 172, 201
 Burford, 3, 5
 Burgess, Mr., 8, 259
 Burnaby, Dr., 232
 Burrell, Lady, 81 n., 63
 Burton, Lord, 48, 212
 Buxton, Mr., 258, 259

"CABINET OF MODERN ART," 5, 11,

- 16, 26, 32, 42, 46, 58, 71, 76, 81 *n.*,
85, 104, 169, 214
Cadell, Thomas, 199, 206
Cadell's "British Gallery," 43, 68, 70,
75, 103, 105, 113, 126, 139, 188, 209,
213, 217
Caithrow, Mrs., 249 (2)
Caius and Gonville College, 72
Calburne, Mrs., 226, 230
Cambridge, Duchess of, 148, 247
Cambridge, Dukes of, 74, 77, 80, 107,
108, 128, 142, 150, 228, 234 (2), 237,
247 (2)
Campbell, H. D., 167
Campbell, Lady C., 48, 68
Campbell, Miss, 248
Campbell, Sir Geo., 144-6, 245, 246
Carbery, Lady, 69
Cardigan, Lord, 54, 223
Cardon, A., 68, 70
Carew, S. H., 251
Carey (Mrs.), as Hebe, 234
Carnarvon, Earl of, 32, 71, 211
Carnarvon, Grand Jury Room, 216
Carpenter, Lady A., 223
Carr, John, 199
Cawdor, Lady, 238
Cawdor, Lord, 64, 229
Chamber's "History of Norfolk," 7,
18
Chambers, Lady, 251, 252
Chambers, Miss, 255
Chancellor, Mr. S., 19, 185
Chandos, Marquis of, 256
Charlotte, Queen, 42-3, 52-3, 62-3, 69,
186-7, 236
Chelsea Military College, 73
Chester, Bishops of. *See* Law and
Majendie
Chester, Mr. A., 202
Chesterfield, Earl of, 200
Cholmondeley, Miss, 258
Cholmondeley, Mr., 235, 236 (2)
Christie, Messrs., 8, 19 *n.*, 24, 31, 84,
116, 119, 209, 210, 211, 212, 217
Cipriani, G., 21, 22
Claridge, Mr., 256
Clarke, Major-Gen. A., 48, 126, 236,
237 (2)
Claxton, Mr., 224, 226
Clayton, Master, 223
Clements, Mrs., 222
Cleweley, R., 200
Clifford, Lady de, 231
Clint, G., 113
Clive, Lady H., 153
Cluer, Mrs., 251
Cobham, Lord, 79
Cochran, Mr. and Mrs., 231, 232 (3)
Cochrane, J., 82
Cochrane, Sir Alex., 157
Cockburn, Sir Geo., 162
Cockerell, Mrs. and Miss, vii., 112-
113
Cockerell, S. P., viii., 200
Codrington, Sir W., 200, 222
Coffin, Admiral, 227, 235, 228
Collins, Mr., 242, 243, 244, 247
Colnaghi, Messrs., 45, 82, 100, 207
Commeline, Mrs., 170, 192
Constable, J., 13
Cook, G., 106
Cook, H., 131
Cook, John, 24
Cooper, Mrs., 21, 34, 221
Cooper, R., 75, 188
Cooper, Ramsay, 34, 39
Cooper, Richard, 20, 33-34
Cornwallis, Marquis, 67
Coppell, Mrs., 200
Corbett, Mr. J., 107
Corrie, Daniel, 178
Cosen (?), Lady, 250
Cottagers, 119
Courtown, Earl of, 221
Cousins, S., 150
Coutts, Mr. and Mrs., 86, 88, 142-3,
144, 244 (2), 245 (2), 246 (2), 250
Coventry, The Misses, 226, 227
Coventry, J., 232, 233
Cowel, Mrs., 254, 255
Cowper-Johnson, Canon, 207
Cox, Mrs., 223
Coxe, Rev. W., 201
Crawford, Mr., 250
Crawford, Rev. T., 33
Crocket, Master, 221
Crocket, Mrs., 224
Crome, John, 23
Crotch, Master, 24
Crowder, John, 173
Crowe, Miss, 217
Crump, Mrs., 224
Cumberland, Duke and Duchess of,
10, 77, 224, 225
Curzon, 114, 246

- DALKEITH, Lord, 37, 222, 223 (copies)
 Darby, H. d'Esterre, 201
 Darby, John, 201
 Dashwood, Sir H., 222, 247
 Davis, Mr., 240
 Davy, Dr. M., 165, 234
 Dawe's "Life of Morland," 41-2
 Dawnay, Hon. P., 49
 Dee, Miss, 225
 Dehague, Elisha, 163
 Delane, J. T., 46
 Delatre v. Copley, 76
 Delawarr, Lady, 152, 248, 254
 Desborough, Mrs., 257
 Desenfans, N., 66-7, 126, 224
 De Vismes, Miss, 47
 Devitt, Mrs. and Miss, 252 (2)
 Devonshire, Duchess of, 25
 Dibdin, Charles, 201
 Dickons, Mrs., 116, 124, 133, 232
Director, The, 110
 Dixon, Kenneth, 201
 Dodsworth, Dr., 227 (2)
 Donkin, Genl., 61
Donna Mencía, 31
 Dorset, Duchess of, 248, 254
 Douglas, Bishop, 33, 221
 Douglas, Sir W. H., 201
 Dowdeswell, Messrs., 153
 Dowdeswell, Mr., 254
 Downman, J., copy after, 243 (2)
 Drake, F., 201
 Drapers' Company, 225
 Dublin, Corporation of, 224
 Dublin Society, 233
 Ducie, Earl of, 33
 Duckworth, Sir J. T. B., 202, 232
 Dufferin, Lady, 229 (2), 230 (2), 233
 Dulwich Gallery, 66, 83 n, 125
 Dumergue, C., 169
 Duncannon, Lady, 25
 Duncombe, Mrs., 275 (2)
 Dundas, C., 202, 256 (2)
 Dundas, Lt.-Gen., 57, 58
 Dunkarton, R., 89, 108, 201, 211
 Dunn, Mr., 236
 Dyke, Mr., 229
- EARDLEY, Mr., 230, 246, 247, 249
 Earle portraits, 49
 Earle, Sir J., 107
 Earlom, R., 75
 Edinburgh Exhibition, 75
- Edwards, Col., 216, 259
 Edwards, W. C., 132
 Egerton, J., 118, 232, 233, 258 (2)
 Egerton, Sir P., 258
 Egremont, Earl of, 101, 202
 Elizabeth Augusta, Princess, 52, 53
 Elizabeth, Princess, 52, 226
 Erskine, Lady L., 231 (2)
 Erskine, Lord, 143-4, 245
 Erskine, Mr., 253, 254
 Este, Rev. C., 170
European Magazine, 78, 140, 209
 Evans's "Catalogue of Prints," 132, 200, 211
 Evans, Mrs. H. N., 176
 Eveleigh, Rev. W., 202
Evelina, 219
Evening Star, 147
 Every, Mr., 255, 258
 Exmouth, Lord, 138
- FARINGTON, Joseph, 94
 Fawcett, Sir W., 57
 Feardall [?], Mr., 251
 Fenner, 203
 Fenton, R., 10
 Ferguson, James, 151, 246
 Ferrard, Viscountess, 229, 230, 233
 Finch family picture, 202
 Finden E., 47
 Fishmongers Company, 105, 106, 129
 Fitzherbert, Lady, 249, 250
Flora, 81 n, 168
 Fogg, engraver, 77
 Foley portraits, 46, 48, 72
 Folkestone, Viscountess, 76
 Forbes, Lord and Lady, 224, 257
 Ford Children, 40-41
 Forester, C., and Lady K., 153, 246 (2)
 249
 Forin, Mr., 231 (2)
 Forsyth, Thos., 203
Fortune Teller, The, 20, 24
 Foster, Mr., 224
 Foster, Rt. Hon. J., 229, 233 (2)
 Fowler, Capt., 251
 Fraser, Sir J. F., 203
 Free, P., 127, 237
 Freeling, Sir F., 200
 Freeman, engraver, 200
 Freemasons, 239, 240
 Frith, Mr. W. P., 2 n

- Frogmore Palace, 53 *n*
 Fuller, Miss, 154, 251 (2)
 Fuseli, H., 21, 22, 101, 102
- GAINSBOROUGH, T., 202
 Gambier portraits, 113, 127, 227, 228, 236, 237
 Gardner, Sir Alan, 203
 Garrick Club, 66
 Geare, Mr. W. A., 217
Gentleman's Magazine, 14, 42, 52, 65, 163, 169, 174
 George III., 56, 57-61, 63, 69, 70, 231, 234, 245
 George, Prince of Wales (George IV.), 52, 53, 57, 62-63, 125, 224, 242, 244, 245
 Geremia, engraver, 77
 Gifford, Miss, 228
 Gilbert, Mr. Davis, 203
 Gilpin, S., 70
Gipsies, 119, 174
Gipsy Fortune Teller, 24
 Gloucester, Duchess of, 141-2, 228
 Gloucester, Dukes of, 107, 119, 148-9, 164, 225 (2), 226 (2), 227, 228, 232, 237, 239, 246, 247
 Godolphin, Lord and Lady, 203
 Goldsmid, Sir J., 71
 Goldsmith, Miss, 209
 Goldsmiths' Company, 206, 239
 Goldsworthy, Major-Genl., 57
 Gooch, Mrs., 67, 240, 242, 253, 254
 Goodrich, Mr., 252 (2), 256 (2), 257
 Gordon, Mr., 243 (3), 244
 Gosling portraits, 72, 244 (2), 246, 250, 255
 Gosse, Mrs. P. H., 203
 Graham, Mr., 243 (3)
 Graham, Sir B., 128, 237, 238
 Grantley, Lady. *See* Beechey, Charlotte E.
 Grantley, Lord, 83, 84, 159, 167, 169, 195
 Grave, engraver, 46
 Graves, Mr. A., 37, 112, 128
 Gray, Capt., 225, 246
 Greathead, 84
 Green, Valentine, 80, 232
 Greenwich Hospital, 163
 Greenwood, Mr. and Mrs., 39, 72, 73, 225, 247
 Grenfell, Mr., 247 (2)
- Grenville, Mr., 242
 Greville, Mr., 229
 Grey, Col., 140, 239
 Grey, Mr., 242
 Guelf Exhibition, 42, 105, 109, 142
 Guildhall, London, 105 *n*
 Guillemard, John, 203
 Gwyn, Mrs., 71
- HADDO, Lord, 37
 Hadfield (or Hatfield), Miss, 48, and *note*
 Hains, Mr., 259 (2)
 Haire (?), Mrs., 230
 Hale, Mrs., 221
 Halford, Sir Hy., 118, 231, 234
 Hall, Mr., 20, 243
 Hall, Mr. and Mrs., 228, 229
 Hall, T., 24
 Hallyburton, D. G., 55-6
 Hamilton, Col., 237, 238
 Hamilton, Lady, 111
 Hamilton, Sir W., 78
 Hamilton, W., 50
 Hampton Court, 60
 Harding's "Portraits of the Royal Family," 74, 77
 Hardy, Capt., 204
 Hardy, T., 107, 199, 207
 Harkness, Mrs., 176
 Harkwright (?), Mr. and Mrs., 244
 Harris, Lady, 106
 Harris, Master, 222
 Harrison, Dr., 240
 Harrison, Mr., 242
 Hart, Mrs., 251 (2)
 Hasler, Mrs., 81 *n*, 168
 Hastings, Marchioness of, 139
 Hatch, Master, 54
 Haydon, B. R., 111
 Hazlewood, F., 207
 Head, Mr. J. M., 89
 Heaviside, Mr., 82
Hebe, 82-4, 118, 128, 148, 234, 249
 Heberden, W., 204
 Heins, 18
 Henmins, Mr., 257
 Herbert, Charles (and Master C.), 32, 33, 221, 223
 Herbert, Lady C., 222
 Herbert, Lord and Lady, 39, 221 (2), 223
 Herbert, Mr., 222

Herbert, Mr. R. [? Rev. C. R.], 221
Herbert, Mrs. [? Miss] Georgiana,
33, 221

Herbert, Mrs., 223

Herbert, Rev. C. R., 33

Herbert, Sir Robert G. W., 33

Here, Poor Boy, take this Ha'penny,
vii., 40

Hesketh (or Hesketts), Mr., 231, 232,
236 (2)

Hill, Lord, 133, 238, 239

Hill (Mrs.), and Child, 73, 204

Hillingdon, Lord, 219

Hilton, Miss, 82

Hinchcliff, J. G., 78

Hodges, C. H., 200

Hodges, Mr., 48

Hodgetts, T., 75, 200

Hodgson, Mr., 252 (2)

Hodson, Mrs., 235, 236

Holl, W., 113, 120

Hood, Sir S., and Lady, 103, 224

Hood, Viscount and Viscountess, 173

Hope, "Anastastius," 67

Hopkins, Mrs. F. A., 189

Hoppner, John, 9, 25, 40, 45, 50, 51,
152, 247 (2), 255

Horne, Miss, 76, 175

Houlton, Ald., 224

Howard, Miss, 221

Huddleston, Mr., 238, 239 (2)

Hudson, Mr., 20

Hume, Sir A., 233

Hunter, Dr., 111

IDLE, Mrs. and Master, 204-5

India Office, 116, 138

Infant Hercules, The, 65

Inglis, Mr., 250

Innes, Mrs., 176, 191

Iris, Juno and Alcyone, 31

Irwin, Mr. or Mrs., 223

Ives, Mr. and Mrs., 31

Ives, Miss (Mrs. Bosanquet), 29

JACKSON, Mr. H. J., 193

Jackson, Mrs., 193

Jackson, Rev. H., 194

James, Miss or Mr., 257 (2)

Jerdan's "Gallery," 82, 111, 113, 125,
129, 131, 203

Jerningham, Sir G., 256

Jessup, Abigail, 184

Jessup, A. P. (*see* Beechey, Lady)

Jessup, W., 8

Jodrell, Lady and Miss, 163, 257, 258

Johnson, Mrs., 48

Johnson, Mrs. C., 210

Johnston, A. P. and J. P., 205

Johnstone, Mrs., 222

Jones, Mrs. Champion, 187

KEEN, Miss, 223

Kemble, J. P., 66

Kensington Palace, 60

Kent, Duchess of and Princess
Victoria, 156-7, 252, 254

Kent, Duke of, 129-130 135, 152, 224,
229, 239, 240, 241

Kilderbee, S., 132

King, Hon. Cap., 240

King, Joshua, 171

King, Lady, 81 *n*

King, Sir Rd., 206

Kingsford, Mrs., 195

Kingston, Cap., 259

Kits, Mr., 259

Knight's "Gallery," 78

Knox, Mr., 222

LADBROKE, Mrs., 177

Lake, Viscount, and Son, 206

Lamb, Dr. John, 167

Lane, J. B., 209

Lane, Thos., 206, 239 (2)

Langlands [? Longlands], Mr., 223

Langley, Mrs., 108, 224

Lansdowne, Marquess of, 228

Lavinia Returning from Gleaning, 31

Law, Bishop, G. H., 133, 157, 238

Lawless, Robin, 206

Lawrence, Sir T., 11, 35, 36, 40, 50,
51, 66, 93, 183

Leach, Sir J., 150, 246 (2), 256 ["The
Vice-Chancellor"]

Leak, W., 144, 250, 251

Leake, Miss, 54

Leathes, Major, 208

Leconfield, Lord, 80-81, 160, 168

Lee, Miss, 247 (2)

Leeds, Duke of, 203

Leeds, Mrs., 112, 228, 231

Lefort, Mrs., 237

Leicester, Sir J., 119, 232, 237

Le Mesurier, Thos., 47

- Lenthall Gallery, 4
 Leslie, C. R., 15, 170
 Lewes, Mr. or Mrs., 221
 Lewis, Mr., 233, 234
 Leycester, Hugh, 150, 154, 248, 249, 250 (2)
 Light, Mr., 224
Lilian, 166
 Linnell, J., sen., 1 n.
 Linwood, Miss, 207
 Littledale, T., 207
Little Gleaner, The, 167, 194
 Littleton, Mrs., 249, 252
 Livius, Geo., 207
 Lloyd, Major, 21
 Loftus [or Loftie], Mr. or Mrs., 231
 London Hospital, 107, 226
 Long, Genl., 238
 Long, H. L., 65
 Long, Mr., 239, 240
 Long, Mrs. E., 65, 253
 Longlands [? Langlands], Mr. and Mrs., 222, 233
 Loudon and Moira, Countess of, 242
 Louvre, The, 219
 Lowndes portraits, 162, 163, 256 (3), 257, 258, 259 (2)
 Lowther, Viscount, 255
 Lupton, T., 173, 174
 Lushington, Miss, 67
 Lushington, Sir S., 227
 Lyceum, 27
 Lysart [or Lysaght], Capt., 234 (2)
 Lyon, Mrs., 252, 253

 MACARTNEY, Lord, 37, 222
 Mackenzie, 68
 Macklin, C., 207
 Mackworth-Praed, Miss, 211
 MacNabb, Mrs., 223
 Macready, Mrs., 195
 McClintosh, Mrs., 251
 Magdalen Hospital, 212, 242
 Maitland, Mrs., 222
 Majendie, H. W., 85-6, 225
 Makepeace, Mr., 49
 Malcolm, Mr. W. E., 106
 Maltby, Dr. E., 174
 Maltby, G., 23
 Manchester, Duke of, 222
 Manners-Sutton, Bishop, 44
 Manning, Mrs., 257 (2)
Margate, View near, 90

 Marine Society, 81
 Marjoribanks, Mr., 256
 Markham, Admiral, 123, 229, 230
 Marshall, Mrs., 207
 Mary, Princess, 52, 53, 246
 Marylebone, Parish of, 243, 247
 Martin, Mrs. W., 255 (2)
 Martineau, P. M., 167
 Mash, Mr., 174
 Massey-Mainwaring Sale, 83
 Mather, Mr., 248
 Matthews, Mrs., 235, 236, 248
 Mayhew, Rev. S. M., 75
 Maynard, Lady, 250
 Maynard, Lord, 132, 235
 Meares, John, 208, 223
Meg Merrilies, 147
 Mellon, Miss, 86-88, 225, 229
 Merriman, Mr., 256
 Merry, Mrs., 208
Messenger, The, 112, 114
 Meux portraits, 39, 47, 49, 224
 Meyer, C. F., 209
 Meyer, H., 139, 161, 199, 202, 218
 Meyrick, Mrs. 251 (2)
 Michlurst [?], Mrs., 238 (2)
 Miles, E., 24
 Military Exhibition, 73
 Mirza-ab-ul-Hassan, 115-6
 Monarchs of Great Britain, Ex 129
 Money, Major, 21, 22
Monk at his Devotions, 110
 Montague, Duke of, 32, 37, 222, 223 (copies of)
 Montague, Lady [? M.], 222
 Montague, Lady C., 222
 Montague, Lady E., 222
 Montague, Lord F., 39
 Montague, Lord Henry, 222, 223
 Montgomery, Capt., 39
Monthly Mirror, 5, 9, 29, 32, 37, 50, 54, 60, 62, 71, 76, 84, 188, 207
 Moray, Mrs., 253 (2)
 Morgan, Mr. J. P., 36
 Morgan, Mrs., 253
Morning Chronicle, 27
 Mortimer, Thos., 209
 Morton, Lord and Lady, 37, 222
 Moser, Mary, 101
 Mulgrave, Lord, 108 n., 109, 226
 Muskett, Miss, 165
 Myers family picture, 229, 230

- NATIONAL Gallery, London, 205
 National Gallery, Scotland, 111
 National Portrait Gallery, 46, 105 *n.*,
 118, 120, 125, 130, 177, 210, 213
 Naval Exhibitions, 105, 106, 166, 172,
 202, 205, 217, 218
 Nayler, Sir Geo., 165
 Neal, Sir H. B., 209, 224
 Nelson, Lord, 18, 68, 74-6, 225
 Nelson, Rev. E., 72-3
 Newbury, Countess of, 209
 New Gallery, 80
 Noel, Hon. Louisa, 146
 Noel, Mrs. W., 146, 245, 246
 Noel, Sir G., 250, 251
 Nollekens, J., 81 *n.*, 120-123, 126 *n.*,
 255 (2)
 Norreys, Lord, 222
 North, Mr., 229, 240
 Northcote, J., 70 *n.*
 Northwick, Lord, 71 *n.*
 Norton, Hon. Mrs., 168-9, 258
 Norton, W. F., 173
 Norwich, 5, 7, 17-26, 74, 163, 164,
 165
 Norwich, Bishop of. *See* Manners-
 Sutton
 Nugent, T., 212

 OBEN, J. G., 137
 Oddie family *vi.*, 39, 222
 Oddie, Mr., 223
 Onley, C. S., 164, 257
 Orford, Lord, 21
 Ormond, Countess of, 108 *n.*, 109, 229
 Osborn, J. T., 155
 Osborne, Lord and Lady F., 210
 Osuna children, 210
 Owen, Miss, 178
 Owen of Tooks Court, 6
 Owen, Sir J. and Lady, 135, 240, 242,
 252, 254
 Oxenden, Sir H., 223

 PALEY, Rev. W., 210, 229
 Palmer, Mr., 241 (2), 242
 Paoli, Gen., 232
 Park, T., 38
 Parke, John, 177
 Parker, 215
 Parker, Sir W., 105
 Parry (? Perry), Lieut., 250
 Partridge, J., 18

 Pasley, Sir T., 48
 Patteson, J., and J. S., 18, 226, 227.
 Payne, Miss M. A., 210
 Payne, Mr., 235 (2)
 Peachey, Capt., and Miss, 135, 240 (2),
 241
 Pearce, Dr. W., 210, 226, 228, 229,
 237
 Pedley, Mr., 247 (2)
 Peel, Sir R., 120
 Peirce, Mrs., 223
 Penn, John, 88
 Penzance, 34
 Percival portraits, 124-5, 237, 242,
 245, 256
 Perry, Lieut., 248 (2)
 Persian Ambassador, 115-6, 118, 232
 Pettigrew's "Biographies," 204
 Pettyt (or Pettit), Mr., 230 (2)
 Petworth, 80. *See also* Leconfield, Ld.
 Peveril, Miss, 210
 Peyton, Mrs., 257
 Pfungst, Mr. H., 200, 219
 Phillips, G. H., 171
 Phillips, Sir Faudel-, 142, 203
 Phipps children, 108
 Phipps, Mr., 240
 Picart, G. C., 78, 125
 Picton, Sir T., 130-136, 241
 Piercy, Rev. W., 211
 Piggott, Mrs., copy after Downman,
 243 (2)
 Pigott, Dr., 157, 242, 243
 Platoff, Hetman, 243
 Plowden portraits, 171-2, 249, 250
 Pole, Sir C., 211, 248, 249 (Sir T.
 Poole)
 Porchester portraits, 211, 223, 229
 Powell, Mrs., 221, 238
 Poynder, Mr. and Mrs., 253 (3)
 Prasger, Mr., 251
 Preston, Rev. C. H., 258
 Preston, Sir R., and Mary, 120, 230 (2),
 235, 241 (2), 242
 Price, James, 134
 Prince, Rev. J., 211, 242 (2)
 Prittlewell, Essex, 110
 Psyche, 82-5, 90, 171, 178, 195
 Public Characters, 5, 6, 8, 64, 71, 104,
 190, 210, 214
 Pulteney, Mr., 249, 251
 Pulteney, Mrs. E. E., 244
 Pybus, C. S., 82

QUILLEY, J. P., 216

RADNOR, Earl of, 76

Raeburn, Sir Hy., 160-1

Raikes, Mrs. J. M., 212, 225 (2)

Ranelegh, Lady, 252

Ranelegh, Lord, 251

Ransome, T., 24

Raphael, Mr. E. G., 187

Ravensworth, Lord, 215

Reade, Col., 236, 253

Reade portraits, 212-3, 235 (2), 237 (2)

Reading, Miss, 251 (2)

Rebecca, 76

Recording Angel, The, 232

Redgrave, K. and S., 13

Reeve, Miss L. J., 204

Rembrandt, Copy of, 233

Revault, John, 213

Reynolds, Sir J., 7, 8, 11, 16, 17, 35,
37, 70-71 n., 125, 191, 229, 259

Reynolds, S. W., 29, 150, 172-3,
216

Rhodes (or Rothes), Mr., 258, 259

Riddle, Mr., 257

Ridley, W., 54, 207

Rigaud, J. F., letters from, 92 *et seq.*

Rignall, Mr., 255

Riley, Mrs., vi., 146, 192

Robarts, Miss E., 176

Roberts, Mr., 235

Robertson, Miss, 250

Robinson, H., 111

Robinson, Mr., 31

Robinson, Mrs., 71 n.

Romney, Earl of, 80, 81 n.

Romney, G., 12, 69, 210

Rosalie and Lubin, 38

Rose, Geo., 213

Rothes (or Rhodes), Mr., 258, 259

Rothschild, Mrs., 257

Rothwell, R., 189

Rous, Lord and Lady, 49, 214, 233,
234

Roxburghe, Duke of, 214, 222

Roxby, Miss, 47, 48

Royal Academy quarrels, 90-102

Royal Academy, Sandby's "History,"
12, 28

Rudd, Mr., 214

Ruspi, Chev., 9, 10

Russell, J. W., 79, 244 (3)

Russell, Lord J., 198, 223

ST. ALBANS, Duchess (*see* Mellon,
Miss)

St. John in the Wilderness, 147, 148

St. John the Baptist, 65, 239, 240

St. Radigund's Abbey, 79

St. Swithian's Chair, 168-9

St. Vincent, Earl of, 75, 89, 103,
104-7, 179-182, 209, 218, 224 (3),
225

Salisbury, Marquis of, 70, 86

Salomon, J. P., 214

Salte, W., 123, 235 (2), 236

Sandby, Mr., 177

Sandby, P., vi., 29, 33, 184

Sandby, T., vi., 39, 40

Sandford, Mr., 234, 237

Say, W., 82, 142, 148, 149, 164, 198,
199, 201, 202, 211

Scarlett, Mr., 251, 252

Scharf, Sir Geo., 108

Schomberg, Capt. C. M., 166

Scriven, E., 80, 86, 129, 143, 165

Scudamore, Sir C., 176

Sedelmeyer, M., 84, 201, 209, 212

Seguier, P. F., 16

Selsey, Lord, 135

Serres, D., 31

Sharp, M., 19

Sharpe, Mrs., 178

Sharpe, W., 68

Shee, Sir M. A., 12, 136-7, 170

Sheffield, Earl of, 155

Sheldon, J., 21, 23

Shelley children, 214-5

Sheridan, Mrs., 8, 259

Siddons, Mrs., 45-6

Sidmouth, Lord, 59, 215

Sievier, R. W., 143

Sign, George and Dragon, 51

Simeon, E. and J., 228

Simeon, Mr., 226, 227

Simmond. *See* Symmonds

Simpson, John, 215

Simpson, Mrs., 223

Sitwell, Sir Geo., 216

Skelton, Mr., 140

Skelton, W., 108, 109, 125, 129, 156,
212, 218

Skirrow, Mr., 234

Skottowe, Mrs., 79

Slade, Mr., 246, 250

Sligo, Marchioness of, viii., 113-4,
227 (2)

- Smirke, R., 13
 Smith, Ashton, 154, 216, 248, 249, 259
 Smith, B., 59
 Smith, J. Chaloner, 25, 39 *n.*
 Smith, J. R., 200
 Smith, Mr., 223
 Smith, Mrs. T., 211
 Smith, Sir C., 246, 247
 Snow, Mrs. F., 216
 Soane, Mrs., 221
 Society of Artists, 19
 Somerset, Duke of, 171
Somerset House Gazette, 183
 Somerville, Lord, 61, 154
 Sophia of Gloucester, Princess, 80, 225
 Southey, Dr., 177
 Sparke, B. E., 171, 243, 245
 Spencer, C., 190, 256
 Spicer, Mrs., 86
 Spielmann, Sir Isidore, vi., 192
 Stafford, Marquis of, 110
 Staines, Sir W., 81
 Stanley, Lady, 247, 248
 Stanley, Sir Thos., 245, 248 (2)
 Staveley, Lady, 151
 Stephen, Mrs. O. L., 204
 Stephens, Sir P., 48, 252
 Stephens, S., 216, 221
 Stephenson, Col., 249
 Stevenson, Admiral, 217
 Stewart, Miss, 246
 Stocks, L., 85
 Stopford, Lord, 37
 Storer, Mrs. C., 176
 Stowell, Lord, viii.
 Stow-in-the-Wold, 5
 Strachey, Dr., 9, 10, 44, 221
 Stradbroke, Earl, 49, 132
 Stuart, Miss, 222, 245
 Sullivan, Mr., 227
 Sussex, Duke of, 74, 124, 129 *n.*, 301, 133 *n.*, 134, 240, 241, 247
 Symonds, Dr., 44, 46, 81, 232
 Symonds, or Symmons, J. and Mrs., 161, 162, 232 (3), 233

 TALBOT DE MALHIDE, Lord, 77
 Tatnell, The Misses, 225 (2)
 Temple, Lady, 79
 Tennant, Sir C., 31 *n.*
 Thomason, Mr., 227
 Thompson, Mr., 236, 238

 Thomson, I., 78, 140, 204
 Thorpe, Ald., 250
 Tibbit, Mrs. and child, 254, (2), 256
Times, The, 14, 46, 208
 Tomkins, P. W., 131
 Torris (?), Mr., 238, 239
 Tower, Capt., 239, 240
 Towers, Mr., 227, 234
 Townley, C., 48
 Townshend, Lord, 19
 Tracy, Hon. Henrietta, 217, 224
 Tracy, Lord, 44, 217
 Trafford, Mr. E. S., 217
 Tredecroft, C., 81 *n.*
 Tresham, H., 94
 Trinity House, 172
 Trotter, J., 64-5, 234
 Trotter, Miss, 256
 Trowbridge, Sir T., 217
 Turner, Charles, 86, 100, 120, 138, 155, 158, 202, 203, 206
 Turner, Dawson, 7, 18, 23, 215
 Turner, Mr., 257
 Turner, Rev. Mr., 249
 Turner, Sir G. P., 211, 214, 236
 Twiss, H., 46
 Twistton (?), Miss, 249
 Tyrone, Lord, 223

Una, Lady as, 154
 United Friars of Norwich, 24
Universal Magazine, 68
 Unthank, Col., 164
 Usher, Capt., 168

 VAN DYCK, sketch of (or by), 257
 Vendramini, G., 126, 213
Venus and Cupid, 81 *n.*, 90, 118-9, 160, 244
 Vernon, Mr., 258
 Vicars, Messrs., 204
 Vice-Chancellor, *i.e.*, Sir John Leach
 Victoria Exhibition, 107, 149, 156
 Victoria, Queen, 156
 Vincent, Mr., 231

 WADDINGTON, Mrs., 223
 Wagstaff, C. E., 78
 Waithman, Mr., 234 (2)
 Waldegrave, Lord and Lady, 80, 155
 Waller, The Misses, 218
 Wallis, Mr., 44
 Wannemaker, Mr. R., 212

- Warburton, Sir P. and Lady, 131,
 235 (2), 235 (2)
 Ward, James, 61, 67, 70, 154, 204, 213
 Ward, John, 218
 Ward, Mr. and Mrs., 255, 258 (2)
 Ward, Mr. T. H., 40, 60, 70
 Ward, William, 144, 145, 151, 157, 218
 Wardlaw, Major, 206
 Warren, C., 130
 Warren, Sir Geo., 223
 Waterloo, 136
 Watkins, Mr. and Mrs., 240, 241, 245
 Watson, Capt., 132
 Watson, Caroline, 76, 84
 Watson, Miss, 48
 Watt, J., 78, 231
 Watts, A. A., 5
 Watts, D. P., 78-9
 Webb, Mr., 224, 225
 Wedderburn Children, 65
 Welbank, Capt., 242
 Wellington, Duke of, 75, 218, 239
 West, B., 91, 124
 Westall, R., 51
 Wetherall, Genl., 242 (2), 258
 Wetherall, Mrs. and Miss, vii., 112,
 258 (2)
 Wheatley, Francis, 35
 Wheeler, Mr., 222
 Whitbread, S., 218
 Wilkie, D., 110-111
 Wilkin, C., vii., 40
 Wilkins portraits, 175-6, 137, 241, 257
 William IV., 172, 174
 Williams, John, 43, 44, 45, 49, 50
 Wilmot, Mrs., 223
 Wilmot, R., 39
 Wilson, John, 219
 Wilson, Rd., 183
 Wilton, Mr., 244
 Windsor Castle, 70, 156
 Windsor, Lady H., 249
 Windus, Mr. W., 192
 Winter, M., 213
Witch of Endor, 24
 Wivell, A., 121
 Walcot, J., 35
 Wood, John, 177
 Wood, Miss, 177
 Woodcock, R., 24
 Woodford, Mrs., 250
 Woods, T. H., 8
 Woolnoth, T., 143
 Worthington, Mrs., 191, 255, 256
 Wright, Mrs. J., 218
 Wurtemberg, Queen of, 53
 Wyndham, Miss, 85
 Wynn, Mr., 222
 YELD, Miss, 252
 York, Duchess of, 71, 108, 228, 234
 York, Duke of, 57, 59, 61, 70, 73-4,
 119-20, 225, 226
 Young, J., 24, 25, 26, 111, 119, 202
 Young, Lady, 48, 49
 Young, Sir W., 67
 ZOFFANY, J., 7



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